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CLASSIFIEDS**

Herald Tribune

Published With The New York Times and The Washington Post

Let the President Decide

In the guise of reform, Senator Joseph Biden of Delaware would put Congress in control of major arms sales. Reversing current procedure, he would require congressional approval rather than allowing disapproval of every transfer of advanced weapons to nations other than established friends and allies. Mr. Biden has half a point; some reforms are needed. But his Arms Export Reform Act looks more like a reckless invasion of executive authority.

There are useful provisions in the measure the senator is co-sponsoring with Representative Mel Levine, a California Democrat. Instead of a \$14 million minimum trigger for congressional review, the bill would fix a more sensible criterion: quality of weapons. Thus noncontroversial sales such as military construction would be exempted, but transfers of sophisticated arms — except to preferred customers like NATO, Israel and Egypt — would need majority approval by House and Senate.

The issue is not the right of Congress to be fully involved in arms sales, but the means. Beginning in 1974, an arms sale would go forward unless either House or Senate blocked it by majority vote. Though no blocking resolution was ever adopted, the

more threat sufficed to force successive administrations to drop or modify arms sales.

After the Supreme Court voided all such legislative vetoes, a new formula was adopted: Arms could be sold unless Congress stopped the sale with a joint resolution subject to a presidential veto. This still left the president in charge. Under the Biden bill, many sales could not be consummated unless Congress first passed a joint resolution.

Thus majorities in House and Senate would have to approve sales of jets, missiles, radar aircraft, tanks, warships or rockers. This would require somewhere between 10 and 20 congressional votes each year, hardly a burden Congress should undertake given its other responsibilities. It would entail near-continuous lobbying by the executive branch and long delays while congressional majorities made up their minds.

It makes sense to revise existing law so that Congress is not engaged with every routine arms sale. But the Biden bill egregiously tilts the balance to make Congress the micromanager of a Third World export trade amounting to \$5 billion a year. Congress can have its say, but the president should remain in charge.

—THE NEW YORK TIMES.

Where Torture Is Routine

Chile has a military dictator who, incredibly, may be planning to extend a rule that began in 1973 to nearly the year 2000. At the same time, President Pinochet is moving in his once democratic country to legalize a formal electoral and party structure that could yet take on life of its own. So it is not easy to see exactly where Chile is going these days. But it is easy to see one of the things President Pinochet is doing along the way. He is using violence against detained terrorist and political suspects in newly enlarged and vicious ways.

Torture seems to have been routine in General Pinochet's Chile from the start. But a run of terrorist actions against his government last fall, including an assassination attempt, produced a surge of horrors by the security police known as the CNI. Because Chile, even under a brutal regime, still has aspects of its formerly fair and open judicial system, reports of the new brutalities were not long in coming to public attention. Let us stipulate that not all the accounts are verified and that allegations of torture can be invented and exaggerated. Still, the accounts now being distributed by Amnesty International and Americas Watch have a persuasive specificity and detail.

General Pinochet always contrives to look stern and well turned out in his public poses. Can you imagine this man — acting

through his CNI — beating, shocking and dragging prisoners, forcing them and their kin to watch each other suffer unimaginable abuses, showing live rats into their mouths? Chile, remember, is not the sort of unorganized place where a leader could plausibly claim that, for 14 years, no less, he did not know what his police were up to.

Not everyone around the torturer-in-chief, it seems, has President Pinochet's stomach. That is why, toward the end of last year, the government started giving the International Committee of the Red Cross access after a certain time to CNI detainees. Presumably it allows torturers down if they know the ICRC and its independent doctors will soon visit the victims. But Red Cross access is still not granted in the immediate post-arrest period when the police are at their most vicious. The torturers know discipline is unlikely. Complaints of torture brought into the judicial system have a way of being put on hold. And the government retains the option of handing off investigations to clandestine "private" goon squads.

It is terrible that President Pinochet keeps his country from returning promptly to its democratic traditions. But torture is an unforgivable abuse, and his practice of it deprives him of any claim on the respect of decent people anywhere.

—THE WASHINGTON POST.

\$580 for Every American

There are two ways to look at the U.S. trade deficit, the latest accounting of which the Commerce Department has just announced. One view is that it is a scandal, the evidence of gross mismanagement of the economy, an accumulation of foreign debt that will burden the country for decades to come. The other is that, while it is deplorable, the trade deficit is also performing an extremely valuable function. It is financing the federal budget deficit.

Both views are right. Taken together, they constitute the best of reasons for the country to get its accounts into balance — but a warning to the Congress not to try to reduce the trade deficit faster than it can bring down the budget deficit. Otherwise the Treasury will preempt more of the money that private business needs, and interest rates will rise.

The U.S. current account deficit last year was \$140.6 billion — the largest international deficit that the United States, or any country, has ever run. The current account is the broadest and most useful calculation of the trade deficit, because it reflects the country's total requirement for foreign financing. Requirement? Yes, because people who want to sell to a deficit country have to be prepared to lend it the money with which it buys.

The total American debt to foreigners, as

it has built up from year to year, is now about \$250 billion, more than twice as large as Brazil's or Mexico's. The United States, fortunately, has a much larger economy to carry that load. But, just as in Brazil and Mexico, it is going to be a burden with which the country has to cope.

It is worth remembering that as recently as 1981 the U.S. current account was in balance and, in fact, was running a small surplus. At that point the United States was also the world's largest creditor; the rest of the world owed it \$140 billion. Over the past five years that has all been spent and much, much more. The turning point was President Reagan's gigantic tax cut in 1981, which put the country on a course of high consumption and steady borrowing, both public and private, domestic and foreign. The trade deficit is the result of heavy American borrowing, not the cause of it.

Most Americans will look back on these five years as prosperous times. And why not? By 1986 the country was annually consuming \$140.6 billion worth of goods and services more than it was producing. That works out to \$580 per person, a very pleasant cushion, courtesy of foreign lenders. Let us hope that they do not begin to press the United States as hard as they are pressing Brazil and Mexico.

—THE WASHINGTON POST.

Other Comment

Playing Into Moscow's Hands

[British Foreign Secretary] Sir Geoffrey Howe's speech in Brussels this week was an attempt to instill some new thinking into the whole question of European security in the wake of the Reykjavik summit. Reykjavik brought home to the Europeans the fact that Washington was prepared to do a deal on eliminating all intermediate-range missiles from Europe whether or not this was really desired by the European members of NATO. Sir Geoffrey stressed that West Europeans must start preparing themselves for a possible reduction of the U.S. commitment to Europe's defense.

He was not only referring to a likely agreement on the removal of Pershing and cruise missiles from Europe, but to a possible reduction in the 325,000 American troops stationed in Europe.

It is obviously desirable that European countries do more for their defense and cooperate more closely. American frustration with Europe's failure to pull its own

weight is understandable. However, it is important that any attempt to forge closer European defense links should not be allowed to develop into some form of European alternative to NATO. To allow that to happen would be to play into Moscow's hands. Western Europe will still have to rely on the United States as a final guarantor of its security long after the Pershings and cruises have been withdrawn from our soil.

—The Independent (London).

A Torrent of Technicalities

For the moment, at least, the criminal investigation swirling around Lieutenant Colonel Oliver North can go forward. A federal judge dismissed a complicated North legal challenge as "preliminary." Foreign observers marvel at the complexity of these maneuvers, and some wonder whether democracy can survive the torrent of technicalities. Their concern is misplaced: Adherence to law is what transpires is about.

—The Miami Herald.

INTERNATIONAL HERALD TRIBUNE

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Directeur de la publication: Walter N. Thayer.

Editor for Asia: Michael Richardson, 1 Convent Road, Singapore 0511. Tel. 472-7768. Telex RS36928. Managing Dir. Asia: Michael Richardson, 30 Gloucester Road, Hong Kong. Tel. 5-6101016. Telex 61170. Managing Dir. U.K.: Robin Mackintosh, 65 Long Acre, London WC2E 3AF. Tel. 835-4802. Telex 260009. Gen. Mgr. W. Germany: W. Lauerbach, Friedrichstr. 15, 1000 Frankfurt/M. Tel. (069) 726755. Telex 416721. Pres. U.S.: Michael Cowen, 350 Third Ave., New York, N.Y. 10022. Tel. (212) 753-3800. Telex 421775. S.A. au capital de 1.200.000 F. RCS Nanterre B 732021126. Commission Paritaire No. 61337. © 1987, International Herald Tribune. All rights reserved. ISSN: 0294-8052.

Debt and the Blood-From-Stone Principle

By Bernard Nossiter

NEW YORK — A venerable banking principle holds that stones rarely yield blood. This simple notion is sometimes overlooked by such as John Reed, chairman of Citicorp and leader of the spartan school now dealing with Third World debtors — nations on whom multibillion dollar loans were urged in the 1970s when recycling surplus oil dollars was a sacred and profitable calling.

Mr. Reed has signaled that there shall be no concessions to debtors, that they must pay what they promised in order to hire Citicorp's money. In fact, he and his fellow bankers make marginal concessions when necessary — a bridging loan for Argentina, a longer interest schedule for Chile, and so on. But now that Brazil has cut off its interest payments indefinitely, Mr. Reed may finally be forced to confront the law of blood and stone and make major concessions in order to help the debtors keep their economies afloat.

When the debt crisis began nearly five years ago, debtors could be frightened into obeying the belt-tightening prescriptions of the International Monetary Fund, forcing payments from the reduced consumption of their own people. Failure to pay up, debtors were told, would block new loans for development. But there were no future loans, except to pay off past interest, nor are any likely as the lenders scramble to unload their Third World debt, dumping it on lesser banks at cut-rate prices. So the threat lost its force.

Now it is the banks who squirm. The debtors owe sums vast enough to wipe out the entire capital of the major institutions in New York and London. Brazil owes an amount equal to half of Citicorp's capital and more than half of Chase Manhattan's. Brazil's suspended interest payments alone account for nearly a fifth of the profits at the two great banks.

In practice, of course, no catastrophe will be permitted. The Federal Reserve and other central banks would manufacture enough money to keep any sizable institution afloat. But that would lead to a quasi-nationalized banking system and a whole new set of bank executives something that cannot be welcomed by those now holding these interesting and well-paid jobs.

There must be — indeed, there is — a more orderly way of treating the successive debt crises, of replacing frantic negotiations held in an atmosphere of threat with an orderly formula that takes account of realities. Reality recognizes that payment of foreign debt is made by the dollars, marks, yen and other currencies earned from export earnings. If no new loans are forthcoming, exports are the only source and they must determine how much is repaid.

Roughly \$2 in every \$5 earned abroad by Brazil and others is swallowed up in debt repay-

ment. This deprives Rio de Janeiro of the computers and farm machinery it needs. A 20 percent limit is generally viewed as tolerable, and it is near this level that Brazil and other debtors will pay. Brazil already speaks of limiting payments to a fraction of its gross national product.

Banks profess to hate such arrangements, asserting they cast a cloud over profits. But these earnings are already so dubious that the stock market values bank stocks at about half the price it puts on the rest of American business. An agreement limiting debt payment to a fixed percent of exports has far more solidity than the present set of accounting tricks allowed by complicitous examiners to help banks pretend they earn more than they do.

It is undeniable that a 20 percent limit for Brazil alone might slice almost 10 percent from the reported profits of Chase and Citicorp. But what is left would be far more secure.

The public would gain as well. Banks would have a vested interest in open U.S. markets, in rolling back the waves of protection created by the Reagan administration that hit Third World nations with such force. When the banks join with Latin to drop barriers and increase export earnings, we all may enjoy cheaper imported goods.

The writer is the author of a book on economic conflict between Third World and rich nations. He contributed this to The New York Times.

To Many Afrikaners, Botha Is Not What He Seemed

By Herman W. Nickel

WASHINGTON — It was predictable that President Pieter W. Botha would try to make the best of the U.S. Congress's enactment of anti-apartheid sanctions by calling an election to rally white voters and reunite his constituency in a show of defiance and solidarity. Rebellion against outside interference has been a dominant theme through three centuries of Afrikaner history.

To Mr. Botha, the election must have looked like the best way to close the schism that his leadership has produced between Afrikaners who see his reforms as the thin end of the entering wedge and those who think they have not gone far enough.

But now there are signs that his gambit is backfiring badly. Evidence of mass defections to the breakaway right-wing parties and the rebellion of more progressive Afrikaners is accumulating almost daily. Mr. Botha is in real danger of emerging from the whites-only election on May 6 with an even more divided white electorate and a personal mandate so badly damaged as to raise questions about his effectiveness as a leader.

With 127 of the 178 seats in Parliament, it is virtually impossible for the National Party to lose numerical control; but a substantial erosion of its strength would be seen as a critical blow to Mr. Botha's credibility. This would be particularly true if, as now appears likely, the erosion comes from both ends of the Afrikaner spectrum. The National Party could lose its position as the preeminent political establishment of Afrikanerdom.

Mr. Botha's political behavior in recent months appears designed to take the wind out of the sails of his right-wing critics. Instead of dwelling on conditions for the release of Nelson Mandela and talks with the black opposition, the thrust of his policy now is to use the state of emergency ruthlessly, to drive home to whites and blacks alike that his government is not on the run. Through a mix of repression, attrition and manipulation of factions, he is out to show that his government can handle the violence in the black townships. And



Drawing by KAL. C&W Syndicate.

a member of his own cabinet, the Reverend Allan Hendrickse, leader of the mixed-race chamber of Parliament, by demanding an apology for his presence at a "whites only" beach.

Mr. Botha has made it clear that what he really means by reform is a movement from the avowed racism of "separate and unequal" to the more genteel but more disingenuous version of "separate but equal." So long as he is in charge, race will determine where people live, where they go to school and for whom they can vote.

But even this does not reassure those hard-line reformers who want him to roll back the reforms already undertaken. Rallies of the openly fascist

and members of the Afrikaner elite. Made up of academics, business leaders and even ministers of the Dutch Reformed Church, this is an element on which the National Party has relied for intellectual and moral legitimacy.

The revolt started with the defection of an attractive young Turk in Parliament, Wyndham Malan, who left the party to run for his old seat as an independent. It was followed by the even more spectacular resignation of the ambassador to Britain, Dennis Worrall, who decided to contest the seat held by a favorite Botha ideologue, Chris Hennis, the minister of constitutional development.

Equally significant, 28 academics

of the leading Afrikaner university, Stellenbosch, publicly broke with Mr. Botha over the slowdown of reform. This was followed by the resignation as editor of the leading Afrikaner Sunday newspaper of a respected Afrikaner journalist, Willem de Klerk, brother of the Transvaal party leader.

In an Afrikaner society that has always stressed unity as a condition for survival, the decision by some of the most respected opinion leaders to go public expresses the depths of their disenchantment both with the substance and the style of Mr. Botha's leadership.

Until recently, such people admired Mr. Botha's courage in pursuing reform even at the risk of a right-wing revolt. They thought he was serious about moving from the politics of domination to the politics of negotiation and power-sharing.

Now they have become disillusioned and no longer want to put up with his bullying leadership style.

The political impact of this revolt may be more qualitative than quantitative. Many disenchanted Afrikaners may still be reluctant to vote for the largely English-speaking Progressive Federal Party. But the effect on government credibility and National Party cohesion could be serious.

Whether Mr. Botha, who is 71, will want to stay at the helm in such weakened condition until the end of his term in 1989 is a question. What is certain is that the battle for his succession will put the National Party under tremendous strain.

To anyone who does not want change to come to South Africa in a destructive revolutionary struggle, this ferment must be seen as an encouraging sign. For it is axiomatic that without support from at least significant parts of Afrikanerdom, an accommodation between black and white South Africans is impossible.

The writer, the United States ambassador to South Africa from 1982 to 1986, is a diplomat-in-residence with the Johns Hopkins Foreign Policy Institute. He contributed this comment to The Washington Post.

NATO: The People Are Right to Back the Status Quo

By William Pfaff

LONDON — West Europeans' anxiety about what many Europeans say could be a "new Munich" — with America's favorite star, Ronald Reagan, in the role of Neville Chamberlain — is causing exasperation in Washington. Yesterday, many Europeans were demonstrating against the introduction of U.S. mid-range nuclear missiles into Europe. Today, others are protesting the idea that the United States might make a deal with the Soviet Union to pull those same missiles out.

Charles Price, the U.S. ambassador in London, said recently that Americans have had about enough of Europe's complaints. The U.S. trade deficit, fights over agricultural surpluses and Airbus subsidies, European criticisms of American society, policy and motives — all these, he said, could end by provoking a visceral decision by Americans to make a large reduction in their military commitment to Europe.

Ambassador Price undoubtedly speaks for the people in charge today in Washington, but it is less clear that he speaks for Americans. The latest national survey of opinion by the Chicago Council on Foreign Relations, published this month, shows a somewhat stronger commitment to NATO than in previous years.

Seventy percent of the American public say they want the U.S. commitment to the North Atlantic Treaty Organization to be maintained or enlarged. Only 16 percent want it decreased or ended. This compares with positive support for NATO of 67 percent in surveys in 1982 and 1978, while the negative view has also edged marginally upward, from 14 percent in the 1978 survey.

On the question of troop withdrawals, 82 percent of Americans prefer leaving everything just as it is. Only 16 percent favor the hypothesis

of a U.S. withdrawal staged over five years, with the West Europeans then expected to look after themselves.

What this survey reveals is faith in the status quo. Most Americans think that the arrangement that has provided 40 years of stability in Europe is probably best left alone. But things are not so simple now that Mikhail Gorbachev wants action on arms reductions, and Richard Perle, the American champion of arms control inaction, has taken leave of government. There may be change whether ordinary Americans want it or not.

What the Europeans fear is a "decoupling" of U.S. nuclear deterrence from European defenses; they fear an American retreat behind a shield of laser guns and particle-beam weapons.

You might think, then, that the West Europeans would do more to defend themselves, both to reassure their critics in Washington and as insurance against the worst. Those Europeans who do want to do this meet three important obstacles.

The first is cost. Of course, how much people are willing to pay for defense depends on how seriously they perceive the threat to their security. West Europeans currently are fairly complacent about the Soviet threat. If their assessment of the risk were to go up, money could be found for defense. Western Europe, after all, is a lot richer than the Soviet bloc.

The second obstacle is inertia — fear of rocking what has proven a seaworthy boat. Europeans believe that NATO has proven itself. New initiatives on European defense could jeopardize the alliance.

That, indeed, is the message the Europeans get from Washington, providing the third obstacle to steps toward an independent European defense. There is doctrinal, institutional and bureaucratic resistance in Washington to the West Europeans' organizing themselves outside the NATO framework (by way of a revived Western European Union, for example).

A Europe that takes responsibility for its own defense will express views on East-West relations and arms limitation that reflect its own perceptions of interest. It necessarily will do something serious about an independently targeted European nuclear deterrent, with a West German finger

on the trigger. Its assessments of threat will not always agree with Washington's, and its security policy will vary accordingly.

It will decline to go along with the United States on many "out of area" issues — Central America, the Middle East, the Gulf war. There are inherent limitations on what a coalition can, and will, do.

Washington wants the West Europeans to do more for their defense, but to do it Washington's way, under Washington's guidance. Certain people in Washington say that if it is not done that way, the United States will pick up its dead toys and go home — and won't you be sorry then. This is not a particularly constructive approach to the problem. The American public, in its vast majority and common sense, does better by suggesting that things be left as they are.

Alas, things will not be left as they are. The Soviet Union now wants major change in nuclear deployments, and President Reagan and his associates want an arms agreement by 1988. Given this, the problem is to turn inevitable change in a constructive direction — a considerable challenge for those who care to try.

International Herald Tribune.
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By DANGER in The Christian Science Monitor.

In Vietnam, The Talk Is Of Reform

By Ben Kiernan

WOLLONGONG, Australia — Vietnam may be setting out on the reformist path that China and the Soviet Union have been experimenting with. Its economy, devastated by warfare since 1940, has fared badly under a system of centralized planning, and its new leadership is remarkably candid about this.

Nguyen Van Linh, the secretary-general of the Communist Party, has pointed to "serious errors" in Hanoi's economic policy since the defeat in 1975 of the U.S.-backed government of South Vietnam.

In his first interview with a Western visitor since he became the party leader in December, Mr. Linh, 71, called for "a complete and radical renovation" to eliminate what he called the bureaucratic and centralized mechanism of state economic control. Government subsidies, he said, should be replaced by "socialist cost accounting and business activities."

He said that Hanoi's "failure to respect objective laws" had reduced public confidence in the party, although he praised the severe self-criticism that had led to its recent clearing of "correct economic directions."

Vietnam has foreign debts, to the Soviet Union and other Communist states in the Council for Mutual Economic Assistance, of more than \$6 billion. Moscow has complained about the waste of the huge amounts of aid it sends to Vietnam.

Inflation in Vietnam last year was estimated at 700 percent and unemployment is high, though difficult to pin down. Production of rice has increased considerably but has not kept pace with the needs of the country's 60 million people.

Mr. Linh pointed to three areas that must take priority if the nation is to recover: food production, consumer goods and exports. He sees a need for major changes in economic thinking, about the way production is organized and how the economy is managed.

Vietnam suffers from a chronic shortage of skilled middle management. Most of its former business people have fled abroad, including members of the Chinese minority who played a prominent part in trade, commerce and finance.

Not much is known about Mr. Linh outside Vietnam. Born in North Vietnam, he spent much of his career in the South, first fighting French rule and then as a key underground leader against the Saigon government and its ally, the United States.

He was dropped from the Politburo in 1982, apparently because of his opposition to the rapid socialization of the South after 1975. He also resigned his post as the party secretary for Ho Chi Minh City, formerly Saigon. But Mr. Linh was reinstated to both positions in June 1985 after his economic policies were vindicated.

He appears keen to martial all available talent to help revive the economy and rebuild the country. Last year, he advocated an end to discrimination against intellectuals and others who had served the Saigon regime. He described most Roman Catholics in Vietnam as "patriotic working people" and publicly thanked representatives of the Chinese economy for their contribution to Vietnam.

He and his reformist associates have won the first, third and fifth positions in the party. The No. 3 man, Vo Chi Cong, is expected to become prime minister when the National Assembly meets in June.

Twelve Politburo members have retired since 1982, and 68 percent of the current Central Committee members joined that body since 1982. Mr. Linh heads a new, more technocratic leadership with wider representation from the provinces. One of its slogans is: "The North won the war, the South must manage the economy."

But it will take more than Mr. Linh's admonition to "look squarely at the truth and draw appropriate conclusions" to bring economic recovery to Vietnam. And so far, analysts see little sign of any detailed blueprint to achieve it.

The writer, who recently visited Vietnam, is a senior lecturer in Southeast Asian history at the University of Wollongong, Australia, and author of a book on Cambodia: "How Pol Pot Came to Power." He contributed this to the International Herald Tribune.

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IN OUR PAGES, 75 AND 50 YEARS AGO

1912: Headline Potpourri
WASHINGTON — The House of Representatives, by an overwhelming majority, has passed a bill levying a tax of 1 percent on all incomes of more than \$5,000 per annum.

LONDON — Messrs. Vickers, Ltd., have produced a quick-firing gun for use on dirigibles and aeroplanes. It is of light construction.

ST. PETERSBURG — Three hundred fishermen, fishing off Finland, have been carried away by drifting ice floes. Ice-breakers were dispatched, but found it impossible to get through to the fishermen.

LONDON — The battle-cruiser Queen Mary, last of the armored ships given out under the 1910 program, will be launched today [March 20].

PARIS — [A White Star Line advertisement says:] S.S. Titanic, 45,000 tons, will sail from Southampton and Cherbourg April 10.

1937: 425 Dead in Texas
DALLAS, Texas — More than 400 bodies had been recovered by tonight [March 19] from the ruins of America's largest and richest rural school, built only two years ago amid the oilfields of New London, and destroyed by a blast [on March 18] minutes before the pupils were to have been dismissed for the day. Colonel C.E. Parker, commanding the National Guard forces, declared he was certain that 425 bodies had been removed, but believed that "many more" were still buried.

Officials predicted that a detailed check-up would show 250 injured some of them hopelessly. Rain beat down dismally through the day as workers tried to reach the bodies. It was agreed generally that the catastrophe was caused by an accumulation of gas in the building's basement, near the boiler room.

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OPINION

Time to Pick a Commander For the 'War' Against Drugs

By A.M. Rosenthal

NEW YORK — Here is a question for Messrs. Dole, Bush, Hart, Bumpers, Kemp, Gephardt, Du Pont, Dukakis and all the others who are dreaming the big dream:

Would you please name the person you would appoint as the first cabinet secretary for narcotics control? And while you are at it, kindly say how much money you will ask Congress for to fund the new department, what scope it will have, and what objectives you will set

ON MY MIND

for the U.S. effort against drugs, at home and abroad, during each year of your first administration.

Also, please discuss this, in specifics, during the primary campaigns, instead of saying you will study it and decide after the convention. Thank you.

No president has seen fit to create a department to pull together all the federal agencies, all the federal programs and all the federally funded local programs and to let Americans know what is going on at home and abroad in the fight against the drug disease. That is because our government and the nation have never really committed themselves to the "war" against illegal drugs.

No war can be fought without a commander, a command staff, a strategy and the enlistment of the public.

The new secretary must be someone of national stature, strong enough to take over or direct — not just "coordinate" — the anti-narcotics work now scattered among the departments of State, Treasury, Justice, Defense, Health, Education and who knows where else.

But the real job will be to make the public feel that the fight against drugs is its responsibility, not something left to Washington or city hall. That means giving the citizens the information they need: the bad news as well as the comforting items about seizures of drug shipments that sound so impressive but

are such a pitifully tiny part of what is coming into the country.

The new secretary will take it as part of the job to let the American public know, regularly and often, what could be done to fight drug production and transportation. He will tell the truth about the commercial, military or diplomatic interests of the United States that block available legal action to cut economic aid to countries that are not working fully to fight drug production.

Then Americans can let themselves be heard as to whether they agree or not. The secretary will describe to the American people the full arsenal of weapons the United States could use if it really put a high priority on fighting drugs: economic boycott, forbidding air traffic from or to our airports and naval blockade. Almost nobody talks about this except the professional drug fighters, and they are running out of hope that the government will act. And the secretary will tell Americans and the world exactly what it will take to get the United States back on track — or scared enough — to take action.

The secretary will figure out exactly what it takes to fight effectively at home, how much money is needed for hospitals, halfway houses, research, for criminal investigation, prisons, courts.

Then she or he will tell Americans what the cost will be and go out and fight for it. It may mean more taxes. The total budget for 1988 for narcotics control is about \$3 billion, which is less than 0.3 percent of the national budget.

He or she will use the same iron-twisting, lobbying and political clout that is applied to win approval of military spending, welfare and farm subsidies. The secretary will pressure Congress. Even more important, the secretary will pressure the public, telling the truth, often and in detail, so that there is no hiding place for any American.

Who will do it? Lee Isaacson, the Reverend Jesse Jackson, Elizabeth Dole, Mario Cuomo, Jesse Kirkpatrick, Minnie and Rosalynn Carter, Senators Edward Kennedy or Bill Bradley, Representative Charles Rangel, Howard Baker. Or another man or woman of renown, self-confidence, passion and talent, willing to give up present career and devote total energy to fighting everything that blocks the effort, including the president who made the appointment, if that has to be.

Someday, the secretary will be appointed, invested with wide authority and armed with funds and a mandate of accountability to the American people. When that day comes Americans will have put their treasury and their hearts where their mouths are now. The war against drugs will at last commence.

Isn't there time to take that first step yourself, Mr. Reagan?

The New York Times



The new baker's first day.

LETTERS TO THE EDITOR

Defending Israel Against an American Rabbi's Criticism

Regarding the two-part series "The Real Promised Land Is America" (March 10 and 11) by Rabbi Jacob Neusner:

It has become a fashion among many American intellectuals to clear their conscience by throwing mud on Israel. I want to remind Rabbi Neusner that Martin Luther and Gershom Scholem chose to come to Palestine from Nazi Germany, instead of going to the United States as many prominent Jewish scholars and scientists did. They established excellent faculties at the Hebrew University in Jerusalem.

When Israel was created, it numbered only 650,000 Jews. Now there are 3.5 million. Where did they come from? They were refugees from all over the world, splinters of the great Jewish intellect that was destroyed in the Holocaust.

They included those who could not "twine with their fens," those who were not allowed to go to France (because they were not French citizens, like the Algerian Jews), and others to whom even the United States would not allow entry. Can one expect these remnants of the concentration camps and refugees from the Moslem countries to be the "light to the gentiles"?

I challenge Rabbi Neusner to come on sabbatical and contribute from his knowledge to our "primitive rabbis." But first he must admit a mistake: No rabbi told Israeli women to stay away from burial of the dead because they were unclean. This story was planted by a malicious reporter. And though it was denied by the rabbi who supposedly said it, Rabbi Neusner repeats it.

A. ZLOTNICK, Basel, Switzerland.

Rabbi Neusner proclaims that "Jews can make it in freedom." True, sometimes. They now are surviving in America. They survived for over 3,000 years in relatively hospitable Babylonia, and have survived for over 500 years in relatively hospitable Turkey and Bulgaria.

Yet this is not always true. The first wave of Jews to emigrate to the United States, the Sephardim, who came during the 17th century, have virtually disappeared by assimilation and intermarriage. The second important wave, the German Jews, who flocked to the United States between 1850 and 1860, have also virtually lost their identity.

American Jews now are descended largely from the third wave of immigrants, the Russian Jews, who arrived from 1881 to 1924. It is not certain that this "third wave" will not follow the path of self-annihilation. What is certain is that Israel will continue to be the "spiritual beacon" for the Jewish people and, eventually, for all of humanity.

CHARLES STARR, Nice, France.

Israel is a world center of music (Israel Philharmonic), the sciences (Weizmann Institute), the arts (Yaakov Agam, Moshe Safdie) and Judaic studies (Adin Steinsaltz, Nechama Leibowitz) to name a few of the hundreds of internationally known institutes and individuals generated by Israel's unique culture.

More importantly, Israel has restored a sense of pride and destiny in Jews all over the world. Rabbi Neusner forgets that until the 1940s, Jews were barred from hotels, universities and elected office in many U.S. localities. Today, that would be unthinkable. Would that trans-

itioned to Europe. Now others say that their removal will "decouple" the United States from its European allies. Fortunately, neither is likely.

Mr. Krauthammer wrongly opposes unilateralism and Atlanticism, as if one must choose between a U.S. and a European defense. The goal of both — to maintain the peace between East and West that has prevailed for more than 40 years — is the same, even if the methods and timing differ.

If, as Mr. Krauthammer says, unilateralism is willing to sacrifice the Euro-missiles to protect the Strategic Defense Initiative, it is because for them the future credibility of U.S. security guarantees depends on it. It is precisely such a guarantee that the Atlanticist seeks by guarding the intermediate-range missiles in the here and now.

For Atlanticists and unilateralists alike, removal of the Euro-missiles should be acceptable, provided:

1. The reduction of that missile force is indeed accompanied by rapid progress not only in research, but in development and deployment of SDI (hence a reasonably early demise of the first Strategic Arms Limitation Treaty).

2. The Soviet short-range missiles are either negotiated away or INF reductions extended sufficiently to allow joint U.S.-European efforts to develop defenses against them.

3. Europe realizes it can best avoid a new "Munich," and ensure U.S. aid in any future conflict, by producing weapons (as the neutron bomb) and strategies (say, the forward deployment of French troops in West Germany) that clearly signal its will to defend itself.

SCOTT SUNQUIST, St. Denis, France.

Regarding "Look for a Treaty Before Summer's End" (March 9):

Charles Krauthammer has the United States back to squaring the circle with respect to the defense of Europe. In the early 1980s, the U.S. deployment of an intermediate-range missile force, or INF, in Europe was thought by many to ensure that a nuclear war would be limited to Europe.

Now It's the Dentist's Turn To Be Saved From Neglect

By Daniel S. Greenberg

WASHINGTON — In a culture ever on the lookout for grand accomplishments to celebrate, a mysterious neglect is the triumph of modern dentistry. Yes, dentistry, which is one of those few things that ordinary people cannot in some measure do for them-

MEANWHILE

selves. Many people can fix their cars and plumbing. Many medical problems go away by themselves. But when a tooth hurts, it can only get worse, and only a dentist will do it.

Prime-time homage is heaped on often futile organ transplants and other medical high-wire acts; the drama is contrived, the benefit to public welfare is minimal. Dentistry, meanwhile, goes unnoticed, except as the butt of back-sneering humor. In reality, it is one of the few health technologies that almost invariably succeeds, both in prevention

and in treatment. That claim applies to little else in the health-care arsenal.

Considering that toothlessness and painful tooth disease have been an eternal plague on mankind, there ought to be a national day of thanks to commemorate a stunning communique from the National Institute of Dental Research. An obscure federal agency that gets a mere \$120 million of Washington's \$62 billion for research, the dental institute reports that "toothlessness has almost been eliminated in middle-aged adults."

In contrast, 42 percent of Americans over age 65 were missing all their teeth, a statistic that reflects the bygone days of fewer visits to the dentist, less sophisticated treatment techniques, and little or no preventive efforts.

The institute reported that 80 percent of employed adults had been to a dentist within the past two years, and it credited fluoridation and instruction on tooth-brushing for a sharp decline in tooth decay among children. In both older and younger adults, 95 percent of cavities had been filled, a finding that reflected "an extraordinarily high level of dental care," according to the institute.

A great success story. Still, popular culture hews to a caricatured notion of this merciful and successful profession. Anyone who has observed the changes in dental equipment and techniques over the past two decades has witnessed a humane, technological revolution. Pain-free dentistry is a reality, but dentistry as a metaphor for excruciating pain is a television standby and, in contrast to the experience of patients, the metaphor persists.

Paradoxically, dentistry is suffering from its successful promotion of preventive care, especially fluoridation, which is rapidly eliminating childhood cavities — and with them, a huge amount of income for dentists. The contrast with medicine is striking. Medical school enrollments have dipped slightly, not because doctors have eliminated the ailments of their patients, but because there are too many doctors in many parts of the country. Meanwhile, dental school enrollments have declined sharply, mainly because prevention and dentistry have succeeded brilliantly.

In announcing the results of the dental survey, Dr. Harold Lee, director of the National Institute of Dental Health, stated: "The news is encouraging. Americans are keeping their teeth longer."

If an accurate sense of proportion prevailed in public affairs, this announcement would merit thundering recognition. The government institute that he heads is responsible for much of the research that underlies this health-care revolution. Few Americans pay any attention to their freedom from a health scourge that stretches to the beginnings of human existence and still afflicts most of the world.

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GENERAL NEWS

Djibouti Leader Calls Attack an Attempt to Destabilize

Compiled by Our Staff From Dispatches

DJIBOUTI — Officials said Thursday that the toll in a bombing of a crowded café in central Djibouti had risen to 11 dead and 40 injured, and the country's leader said the explosion was an attempt "to destabilize our society and institutions."

The French Defense Ministry said that three members of the French military were among the dead and that 35 were among the injured. Two French civilians, three Djiboutians and three West Germans, all oceanographers on a port call, also were killed.

In Paris, a spokesman for Prime Minister Jacques Chirac said that his government had no clues as to the motive behind the attack on the Historial café, which is frequented by French military personnel. France has 3,000 soldiers and sailors based in the former French colony.

No group has claimed responsibility for the attack.

France has been preparing for terrorist attacks since a suspected Lebanese guerrilla leader, Georges Ibrahim Abdallah, received a life sentence last month for complicity in the murders of a U.S. military attaché and an Israeli diplomat in Paris.

President Hassan Gouled, who has ruled the tiny East African Republic since it gained independence from France in 1977, said that whoever planted the bomb "aimed to destabilize our society and institutions and the country's 'peaceful climate.'"

The bomb exploded on the closing day of a 27-nation conference of the Intergovernmental Authority Against Drought and for Development and just over a month before the April 24 presidential election.

Djibouti is a major base for

France at the entrance to the Red Sea and for patrols in the Gulf. The United States, Britain and France maintain a naval presence in the area to ensure that shipping is not disrupted by the six-year Iran-Iraq war.

Djiboutian authorities said the attack could have been carried out by supporters of Aden Robleh, a former minister of commerce, trade and tourism who went into clandestine opposition more than a year ago.

The German victims, two men and a woman, were members of Kiel University's Institute for Marine Science and had been working on a West German marine research ship docked in Djibouti. They were Annette Bartel, Marco Carl Buchalla and Christian Günter Reinschmidt. (Reuters, AP, UPI)

Direction Action Chines

French officials said Thursday

that explosives found in Paris's tallest building were discovered after police had put together several clues from jailed members of the Direct Action urban guerrilla group.

The officials confirmed that 24 pounds (11 kilograms) of explosive were found in a ceiling on the 52d floor of the Tour Maitland-Montparnasse on Wednesday by police acting mainly on a tip from a member of Direct Action, Joëlle Crépét, who was arrested last year.

The explosive were in the offices of Nickel Metal, a company involved in nickel mining in the French Pacific territory of New Caledonia. The officials said that while no detonators had been found, the placement of the explosives at Nickel Metal suggested that they had been planted as a potential bomb and not just as a cache.

Separatists in New Caledonia attacked mines belonging to a subsidiary of the company in 1985.

Police said that they were led to the site because one Direct Action member had mentioned Nickel Metal and because Ms. Crépét had said she knew explosives were stored in the Montparnasse district.

Investigators also said that the explosives were left in the building by Max Frérot, the only major leader of Direct Action still free. Four others, all leaders of the group's so-called "international section," specializing in attacks and assassinations involving the military, were arrested after a raid on a farm south of Paris in February.

Mr. Frérot, who has a reputation for dexterity in handling explosives, is a leader of the "national" section which has mainly concentrated on attacks on French business interests. (IHT)

Dutch Coalition Slips Slightly In Regional Vote

Reuters

THE HAGUE — All three major Dutch political parties have found weaker support in provincial elections widely seen as a test of the popularity of Prime Minister Ruud Lubbers' center-right coalition.

Mr. Lubbers' Christian Democrats and Liberal coalition partners were the main losers in the elections Wednesday for 12 provincial assemblies. Both lost nearly 2 percentage points compared with the figures in the May general election.

Support for the main opposition Labor Party was marginally lower on a national scale, although the party gained 12 percentage points in the voting for regional councils, compared with the May election. The Democrats and other small leftist parties made slight gains.

Lubbers' gains were enough to lead them to expect nine more seats at the expense of the smaller parties on the right and the left but not sufficient to overturn the government majority in the upper house, as had been widely predicted.

OECD Plans Chemical Talks

Reuters

PARIS — Industrialized nations of the 24-member Organization for Economic Cooperation and Development are to confer soon on measures to prevent accidents at chemical installations, an agency spokesman said Wednesday.

EUROPEAN TOPICS

2 U.K. Courts Rule On Contract Babies

The Stafford Crown Court granted a British surrogate mother custody last week of twins she was paid to bear for a childless couple. It was the first case of its kind in Britain. During her pregnancy, the natural mother, who was identified only as Mrs. P, changed her mind about returning the children to their natural father. The court ruled that the 5-month-old twins should stay with the mother.

A day earlier a childless couple who had paid a woman to have the husband's baby won the right in London High Court to adopt the 2-year-old baby. The child had lived with the couple since its birth and the natural mother did not contest custody.

Lawyers said that the chief consideration in both rulings was the welfare of the child. Under a 1985 law, commercial agencies that contract for such pregnancies are illegal, but it is not unlawful for mothers to accept money if no third party is involved in the arrangement.

Italian Measure Offers Amnesty to Aliens

Italy, a land of emigrants until about 20 years ago, is attempting to legalize its growing number of illegal immigrants under a new law guaranteeing full rights and benefits to foreign workers. There has been little response to the move, however, because many immigrants apparently fear losing their jobs.

Under an amnesty measure that took effect at the end of January and is valid until April 27, illegal workers who register with the government are granted permission to remain in Italy.

The new law establishes "equality of treatment and rights with Italian workers" for all foreign workers, including citizens of countries outside the European Community. Legalized aliens would be granted residence and work permits, housing, education, and social security benefits. Once the amnesty ends, employers of illegal aliens can be fined up to 2 million lire (\$1,540) and sentenced to up to a year in prison. Foreigners without permits risk deportation.

During the first few weeks of the amnesty, thousands of foreigners lined up at police stations to register, but the numbers have



MUSICAL CONFECTIONS — Peter Lardong munches one of the chocolate phonograph records he makes in the kitchen of his West Berlin home. The records can be played several times before being eaten.

since dropped significantly. Labor union leaders have praised the law for giving foreigners the means to defend themselves against employers who exploit them. But they say many immigrants hesitate to register for fear that employers might prefer to hire Italians. If they have to pay social security charges for foreigners, too, Police estimate there are more than a million illegal aliens in Italy, mostly from central and north Africa and the Middle East. At least 100,000 of them live in Rome.

Around Europe

The French cabinet has approved a bill that would increase penalties for drunken driving to a maximum of two years in prison and a fine of 30,000 francs (\$5,000). The measure is to go before the National Assembly this year. The previous maximum penalty was a year in prison and a 1,500-franc fine. Officials say nearly 40 percent of all traffic accidents involving death or injury in France are related to drinking.

Italy has decided to triple parking fines to deal with traffic congestion in its cities. Fines for parking in unauthorized areas have been raised from 12,000 lire to 36,000 lire, and municipal au-

thorities are authorized to increase fines up to 360,000 for violations in historic centers.

Britain has its first official man-made road tunnel, designed by road lovers to help the creatures cross a highway to reach their breeding ponds safely during the mating period. Clutching a six-year-old female toad in one hand and a pair of scissors in the other, Lord Skelmersdale, under-secretary of state for the environment, cut the ribbon last week at the tunnel, which was built under a busy highway near Henley. Environmentalists say the tunnel may save the lives of thousands of toads. Millions of toads are killed on British roads every year as they try to reach breeding ponds.

Prime Minister Ruud Lubbers' career as an amateur thief catcher suffered a setback last week when jewelry worth 100,000 guilders (\$48,200) was stolen from his home in Rotterdam. Mr. Lubbers was sick in bed in his official residence in The Hague and no one was at the family home at the time of the burglary, police said. In the past six months, Mr. Lubbers twice has caught thieves who tried to steal his wife's car radio.

—SYTSKE LOOLIJEN

Kinnock Modifies Stand On Expelling Missiles

By Karen DeYoung

WASHINGTON — Neil Kinnock, the British opposition leader, plans to reassure President Ronald Reagan in Washington next week that a Labor Party government would not demand the unilateral removal of U.S. cruise missiles from Britain while arms reduction talks show promise, according to party officials.

A Labor spokesman on military affairs, Denzil Davies, said Wednesday that Labor "certainly would not do anything" as a government "to disrupt negotiations or to upset any agreement."

A senior aide to Prime Minister Margaret Thatcher dismissed the new Labor position, and said Wednesday it proved that Mr. Kinnock "doesn't have the courage of his convictions."

In party policy adopted last fall, Labor pledged that if it won Britain's next general election, expected this year, it would expel all U.S. nuclear weapons based in Britain and dismantle Britain's own independent nuclear deterrent.

Party officials insisted Wednesday that their policy had not been reversed, but had been "clarified" in response to new circumstances arising out of progress in U.S.-Soviet negotiations over the elimination of ground-launched intermediate-range nuclear arms in Europe.

"We are anxious to show that we recognize the situation has changed, and that there is a possibility of the removals being negotiated," said an official. "There is nothing in our policy that cannot adapt to the negotiations."

Last month, the Soviet leader, Mikhail S. Gorbachev, said he accepted NATO's proposed "zero option" to eliminate intermediate-range weapons from Europe: Soviet SS-20s and U.S. cruise and Pershing-2 missiles. He also dropped his insistence that any agreement be tied to restrictions in the U.S. Strategic Defense Initiative. Since 1983, 96 cruise missiles have been deployed in Britain, with a further 64 due next year.

The new Labor position does not affect pledges to remove other U.S. nuclear weapons stationed in Britain, including those allocated to U.S. F-111 aircraft, nor the party commitment to do away with Britain's own submarine fleet equipped with Polaris missiles.

But Labor clearly hopes that its support for the missile negotiations will dampen charges, made both in Britain and in the United States, that its unilateralism would amount to a "giveaway" that demanded no reciprocal moves by the Soviet Union, and would discourage Moscow from serious negotiations in anticipation of a possible Labor government.



Jimmy Carter placing a wreath Thursday on the tomb of Anwar Sadat and of Egypt's unknown soldier in Cairo.

Carter Criticizes Reagan

Washington Post Service

CAIRO — Former President Jimmy Carter told a group of businessmen and diplomats here Thursday that President Ronald Reagan "is more inclined to form a contra army or start a war or infect the marines in Lebanon or use American battle ships to shell villages around Beirut" than seek negotiated solutions in foreign policy disputes.

"I am not here to criticize my own government," Mr. Carter said. But he denounced what he

called "missing leadership" in Washington and the absence of "courage, tenacity and dedication" among Middle East leaders who let the peace process founder during the Reagan era.

Mr. Carter, on a four-day private visit to Egypt, was asked to criticize his own efforts in the region. He said he erred by not informing King Hussein of Jordan more closely during his 1978 Camp David negotiations with President Anwar Sadat of Egypt and Prime Minister Menachem Begin of Israel.

NYSE Most Actives				
Vol.	High	Low	Last	Chg.
Colt	26.50	26.00	26.00	+1/4
IBM	154.00	153.00	153.00	+1/4
Amgen	150.00	149.00	149.00	+1/4
Amgen	150.00	149.00	149.00	+1/4
Amgen	150.00	149.00	149.00	+1/4
Amgen	150.00	149.00	149.00	+1/4
Amgen	150.00	149.00	149.00	+1/4
Amgen	150.00	149.00	149.00	+1/4
Amgen	150.00	149.00	149.00	+1/4
Amgen	150.00	149.00	149.00	+1/4

Market Sales				
NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume
NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume
NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume
NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume
NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume	NYSE 4 p.m. volume

NYSE Index				
High	Low	Close	Chg.	Prev.
High	Low	Close	Chg.	Prev.
High	Low	Close	Chg.	Prev.
High	Low	Close	Chg.	Prev.
High	Low	Close	Chg.	Prev.

NYSE Closing				
High	Low	Close	Chg.	Prev.
High	Low	Close	Chg.	Prev.
High	Low	Close	Chg.	Prev.
High	Low	Close	Chg.	Prev.
High	Low	Close	Chg.	Prev.

AMEX Diary				
	Class	Prev.		
anced	311	322		
red	250	290		
erged	243	220		
ssues	840	826		
High	40	63		
Low	4			

Standard & Poor's Index				
	High	Low	Close	Chg%
ndrials	357.08	354.92	357.03	+1.46
nd. Ind.	258.25	255.29	258.25	+1.18
se	117.27	116.53	117.18	+0.61
ce	31.10	30.85	31.03	+0.13
se	224.46	222.26	224.05	+1.30
			-	-23.73

NASDAQ Index				
	Close	Chge	Week Ago	Year Ago
	437.00	+1.54	n.d.	n.d.
	439.44	+2.01	---	---
	546.99	+1.18	---	---
	548.09	+0.86	---	---
	548.92	+0.84	---	---
	572.92	+0.85	---	---
	571.83	+1.15	---	---

NASDAQ Diary		
	Close	Prev.
	1.197	1.147
	1.267	1.217
	2.067	2.207
	4.084	4.294

AMEX Most Actives				
Vol.	High	Low	Last	Chg.
Vol.	High	Low	Last	Chg.
Vol.	High	Low	Last	Chg.
Vol.	High	Low	Last	Chg.
Vol.	High	Low	Last	Chg.

12 Month		5%		CU		
High	Low	Stocks	Chg.	Yld.	High Low	
A						
30	29 3/8	AARS	58	14 1/2	222 3/4	31
25	24 1/2	AAFG	58	14 1/2	221 1/2	30 1/2
20	19 1/2	AAFG	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
5	4 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
5	4 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
5	4 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
5	4 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
5	4 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
5	4 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
5	4 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
5	4 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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5	4 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
5	4 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
10	9 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
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0	3 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
25	24 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
20	19 1/2	AMCA	57 1/2	13	219 1/2	29 1/2
15	14 1/2	AMCA	57 1/2	13	219 1	

NYSE Diary				
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
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Class	Prev.	Chg.	High	Low
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Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	

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new York
Friday for
traders about
quarterly
swings

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tors would be able to buy stock
levels Monday. They thought the
trading strategies linked to Mar-
trac, and to the expiring con-
contracts and on individual stock
prices were lower.

Much of Wall Street took
by Thursday. Ron Beckhy, a
aidson Lufkin & Jenrette, said
sellers would dominate buyers
had shifted. Those who expect
selling now say it will be re-
outweighed by buying. Mr. Be-
"It's going to be a very positive
for Mr. Peroni. "The market is
up and going into the month
winning period."

Mr. Peroni said money may
likely to increase positions in the
own at quarter-end than to de-
sale.

"Most institutions took a
Thursday and are waiting with
for the expiration," Mr. Beck-
the market did "surprisingly
forecasts that it would slip be-
of record highs.

Colonial Municipal Income
most active NYSE-listed issue
second day of trading.

Petrolene Partners L.P. of-
20%, up ¾ % from its initial
\$20.50 per unit. Texas East
about a 45 percent interest
Am was third, easing ¼ to 4

12 Month					Dow Jones Averages				
High	Low	Chg.	High	Low	High	Low	Chg.	High	Low
72 1/2	69 1/2	3 1/2	72 1/2	69 1/2	130	127	3	130	127
18 1/2	18 1/2	0	18 1/2	18 1/2	130	127	3	130	127
18 1/2	18 1/2	0	18 1/2	18 1/2	130	127	3	130	127
18 1/2	18 1/2	0	18 1/2	18 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127
24 1/2	24 1/2	0	24 1/2	24 1/2	130	127	3	130	127

High-Low Quot. Chgs.			High-Low			Stock			Div.		
Chg.	High	Low	Chg.	High	Low	Chg.	High	Low	Chg.	High	Low
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2
1/2	11 1/2	11 1/2	1/2	11 1/2	11 1/2						

NASDAQ Diary				
Class	Prev.	Chg.	High	Low
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24
10	32.24	0.00	32.24	32.24

AMEX Stock Index				
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
Class	Prev.	Chg.	High	Low
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The First Ruffles of Spring

Boutiques Bloom With Bustles, Bows

By Aline Mosby

PARIS — They're here. The bustles, bubbles, ballerina skirts and chorus-girl ruffles that revolutionized the spring ready-to-wear shows for wholesalers in October have invaded the retail shops.

The invasion is cautious in some boutiques, such as Yves Saint Laurent's, and it scored a downright victory in others, including Chanel. But it was shut out in sophisticated, classic houses such as Guy Laroche.

The zany ruffles and bubbles have been copied by small manufacturers, and the shops are full of them.

Even the classic trenchcoat has succumbed. Azzedine Alaïa's boutique is selling a mini black coat with a ballerina skirt edged in white — not what Burberry had in mind.

Claude Montana's bloomers have bloomed successfully in leather, cotton and linen in his three Paris shops. Emanuel Ungaro's boutique is full of ruffled and bowed taffeta ponies, but the mini-bloomers from his October collection were not allowed in the front door.

"We ordered three made as a special order for one client, but that's all," a saleswoman said firmly.

Among quieter trends, suits are sporting a short bellhop jacket or a longer fitted jacket that hugs the waist and flares into a peplum.

Shoppers also will find asymmetric hemlines, accordion pleats, strapless tops, clingy knits and naive, full-skirted dresses reminiscent of a 1950s party. And Chanel has sold more than 400 copies of a navy T-shirt with "Chanel 5" in white letters, while Christian Dior has a draped green knitted dress with the name of the house in red.

Black and white play a dominant role with competition from bright red, flaming prints and some pastels. The panther prints of winter have survived, along with the perennial polka dots and stripes.

Paris is swathed in linen, wrinkles and all. And good old American denim — black or white preferred — has made it to the chic shops. Shoulders are still important, though not to the extreme of a few seasons ago. Miniskirts abound, but there are plenty of long outfits, some of them with a retro look. Trousers are scarce in some quarters but standing pat at other boutiques in the form of clingy tights or the new, wider look.

Here is a sampling of what is available in Paris shopping areas.

RUE DU FAUBOURG ST. HONORÉ

Yves Saint Laurent's best seller is a little black jacket with 10 buttons sewn into a V-shape — a fitting topper for a black-and-white checked fitted dress with a small collar.

Also making an impression is a black piqué suit with wide lapels, along with Saint Laurent's tasteful contributions to the ruffle madness, including a draped black minidress with gigantic orange bow and ruffle-skirted black-and-white dress printed with bows.

"But we did not order his long gown with the huge bow in back," said one boutique spokes-

Continued on page 10



In the lineup for spring at Paris boutiques, clockwise: Lanvin's black linen peplum suits, Claude Montana's black leather bloomers with chocolate linen topper, Emanuel Ungaro's version of the pouf in taffeta, Angelo Tarlazzi's big-bowed evening gown.

Ready-to-Wear

Will Street Cool Give Way to Pouf Of Couture Chic?

By Hebe Dorsey

PARIS — The question at the Paris ready-to-wear this season is whether couture, once again directional thanks to Christian Lacroix, can influence the ready-to-wear collections. For the last decade or so, the vibrant ready-to-wear designers have dominated the scene with street cool, so it will be fascinating to see what they have to offer against this sudden surge of couture chic.

One has the feeling that it will be a tug-of-war, with a great deal of pulling from both directions. The Paris ready-to-wear designers have considerable "oomph" and personality, and the creativity in this city has never been higher. But the success of Lacroix's designs — his pouf dress has been copied right and left and is making a killing in the United States — demonstrates that he has changed the course of fashion.

The trend will not be easily reversible. Although Lacroix claims he is through with poufs and bustles, the world seems to be just catching up with them.

This season will introduce several important changes within the commercial structure of top designers' companies that are bound to make a noticeable difference in designs as well. The fact that Claude Montana left the Girombelli group and is now backed by the powerful manufacturer GFT (Gruppo Finanziario Tessile) should have beneficial results.

It is hoped that GFT, which also produces the remarkably successful lines of Ungaro and Valentino, will be able to put Montana firmly on the map.

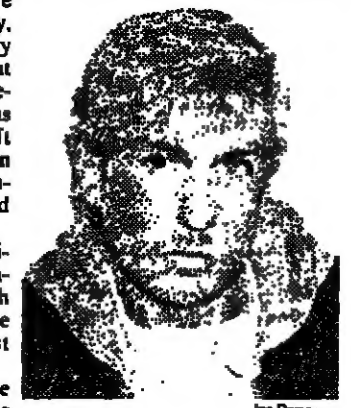
It was hard to assess why Montana and Girombelli parted company. Montana claimed Girombelli did not give him adequate support. He mentioned late deliveries and quality problems. It was a tough five years for the brilliant Montana, whose name did not get established as strongly and widely as it should have been.

Girombelli claimed Montana was late with his sketches, which accounted for late deliveries. Be that as it may, Montana, who is now on fashion probation, is in a group famous for its impeccable performance, and he should be able to function efficiently.

Another interesting change is Karl Lagerfeld's switch from Bidermann Industries to the Revillon group. Although Lagerfeld says it will not make much difference, one can expect a great deal of change and hope for a distinct improvement. This collection should be another bright light in the Paris fashion sky and place Lagerfeld way up in the deluxe market again.

Thierry Mugler, who bought back his company last season, has already shown immense improvement. One of the most talented designers in Paris, both modern and lyrical, he has been unable so far to establish himself as a foolproof, reliable source. Maybe this season will make him one of the steady powers of Paris ready-to-wear. Things are looking up. He is opening a second boutique on Avenue Montaigne; his first one is at Place des Victoires.

Once the "enfant terrible" of Paris fashion, the maverick Jean-Paul Gaultier, who just opened a boutique at Bergdorf-Goodman in New York, is gradually joining the establishment. Let's hope it will not stop him from producing kitschy firecrackers, or dim his provocative sense of humor.



Claude Montana

Continued on page 11

A Call to Clotheshorses of a Different Color

By Marian McEvoy

PARIS — Fashion doesn't make a lot of sense to a lot of people, but now it seems to be bamboozling even the professionals. Consider the poor fashion editors. They're really in a pickle this year. It's not that there is any lack of new clothes, nor of the quotable characters who design them, it's just that the nice, traditional fashion trend is going out of fashion. Those absolute must silhouettes, lengths and cuts that set apart the chic from the hopeless are as hard to find as a non-smoker in Naples.

In short, your guess is as good as mine whether you should wear a miniskirt, a midlength dress, a pair of smoking pants, a Chanel suit or a turtleneck to your next dinner party.

Designers aren't much help. One of them insists on frothy ballet skirts under Harley-Davidson blouses. Another is mad for elasticized corsets under jackets made of girde material. Someone else is getting famous for empire-waisted, calf-grazing, vaguely knitty dresses, and then there's the fellow who drapes a woman's middle section in the manner of a window in a grand English drawing room.

Foocyl to those who say women are being "dictated to" by delirious designers. The choices are staggering these days. There are short skirts, long skirts, puffed skirts, straight skirts, circle skirts, wrap-around skirts, tight skirts, petal skirts, bustled skirts, miniskirts, pants skirts, skirt pants, pleated pants, cigarette pants, capri pants, sailor

pants, elephant-leg pants, pajama pants, and so forth and so on until you reckon it is a lot easier to buy a dictionary than to buy a wardrobe.

Well, almost. If there seems to be a general lack of guidelines in the fashionable silhouette and length department, there might be another element of *la mode* that could take over: color. Color could be the clincher for those

Color could be the clincher for those with a competitive approach to dressing.

women who approach dressing like a competitive sport. And now that color therapy and color analysts are making inroads into the brains and billfolds of the American public, it only follows that fashion should be effected. It is not preposterous to suppose that wearing exactly the right shade of navy blue could distinguish the truly well dressed from the charlatans in the near future.

It's pretty hard to say exactly why certain colors catch

on, but it's a snap to figure out why they don't. Many people — even respected fashion buyers and promoters — claim fashionable colors are actually determined up to five years in advance by unnamed sects of color analysts who work for companies as diverse as lacemakers to producers of lipsticks, socks and sporting goods.

These "color prophets" have mysterious contacts with the people who sell dyes to the fiber folks, who in turn sell yarns and threads to the fabricmakers, who then unload the goods on the fabric printers and finishers, who turn it all over to the brokers, who furnish the multibillion-dollar ready-to-wear producers, who see to it that some of it gets to the highly publicized, more creative designers, who eventually influence what most everybody on the streets is wearing.

This is pretty absurd. Nothing could make it through a process like that except maybe an extremely volatile piece of hot gossip. Something as quirky as color needs to be conceived, nurtured and promoted in a more delicate, shall we say artistic, manner.

Beyond the time-honored white for summer, navy for spring, forest tones for fall and anything-that-keeps-the-spirits-up-for-winter, the colors that catch on usually do so through clever accident. Most of those clever accidents are accomplished by the cleverest designers.

Some color trends can be directly traced to sociopolitical movements, which can be even more powerful than designer whims. The late 1960s and early '70s were colored

Continued on page 10



A Legrand creation: Fish for the foot.

Shoe Sculpture, Hardly Cobbling

Didier Legrand shapes cork, leather and more exotic materials into one-of-a-kind footwear and is venturing into more conventional ready-to-wear models.

Madame Grès, Dean of Couture

Now in her 80s, a shy woman who lives for her work, the designer who calls herself Alix Grès remains an enigma in a turban, the defender of old-fashioned couture as art.

Mirror, Mirror, Short or Tall

The Japanese, recalling Lewis Carroll's looking glass, call it the "House of Alice." It can give shoppers of all sizes the illusion of trying on an entire wardrobe in a matter of minutes.

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Accessories

Stepping Into Art World
With Didier Legrand Shoes

By Jean Rafferty

PARIS — If you put yourself in Didier Legrand's shoes, you could be stepping out with a desert island on your foot. Not as unmanageable as it sounds, Legrand's desert island shoe sports a palm tree extending from the toe up the front surrounded by sea and sand, a collage of different colored leathers that is more a surrealistic shoe sculpture than everyday footwear.

Inspired by Fernand Léger and cubism, surrealism and French comic strips, Legrand, an inventive 34-year-old shoe designer, has created a fantasy world of footwear in unusual shapes.

There are animal shapes, such as a slingback pump in the form of an open-mouthed fish (toes pop out of the mouth). There are slinky serpents, exotically plumed birds and what Legrand calls "a simple classic and very sturdy men's shoe" shaped like a rhinoceros with tusks decorating the toe.

Another design is shaped like a flashy red sports car with headlights and taillights and a door that snaps open and shut.

Legrand tried painting, and composed music for a rock band in which he sang and played, before he decided on designing shoes as a mode of artistic expression. And though his approach is that of an artist, his shoes bear the mark of a dedicated craftsman.

"I started by chance one day when I took a shoe apart to see how it was put together," he said. He found a cobbler who could teach him the craft — no easy matter these days — and worked for two years repairing and making shoes before he set up his own atelier.

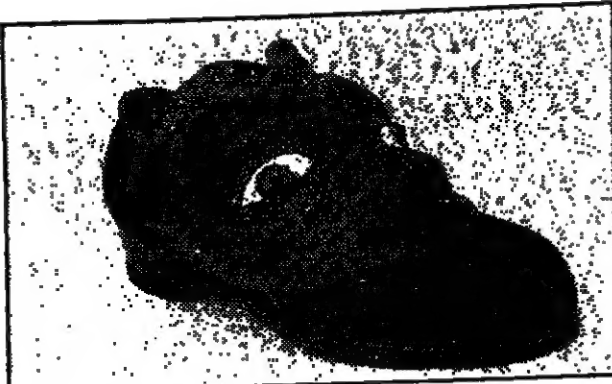
"It is not enough knowing how to draw," he said. "Making prototypes leads one to invent new techniques that are one's own. It is innovation linked to experimentation while facing up to the problems of fabrication."

When he designs a model, Legrand painstakingly follows it from conception to finished product. Working in his Marais atelier behind the Boutique Saint-Jacques on the Rue du Roi-de-Sicile, he makes a pattern from his drawing, cuts and sews the leather, then mounts it on a form. In the finishing process, he sculpts the heel and makes the sole. When working on a complex shape, such as the face of his Masque shoe, he sculpts the relief shapes that fit under the leather pattern from cork. Other shoes call for fabric inserts under cutouts in the leather.

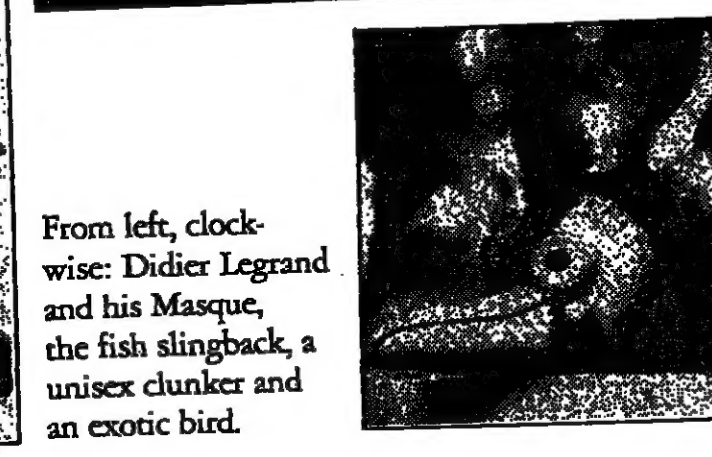
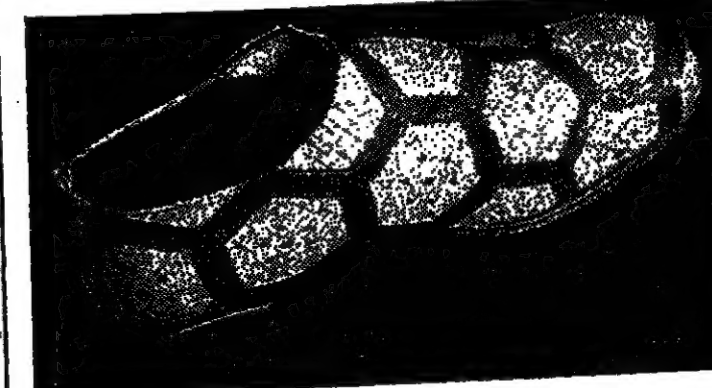
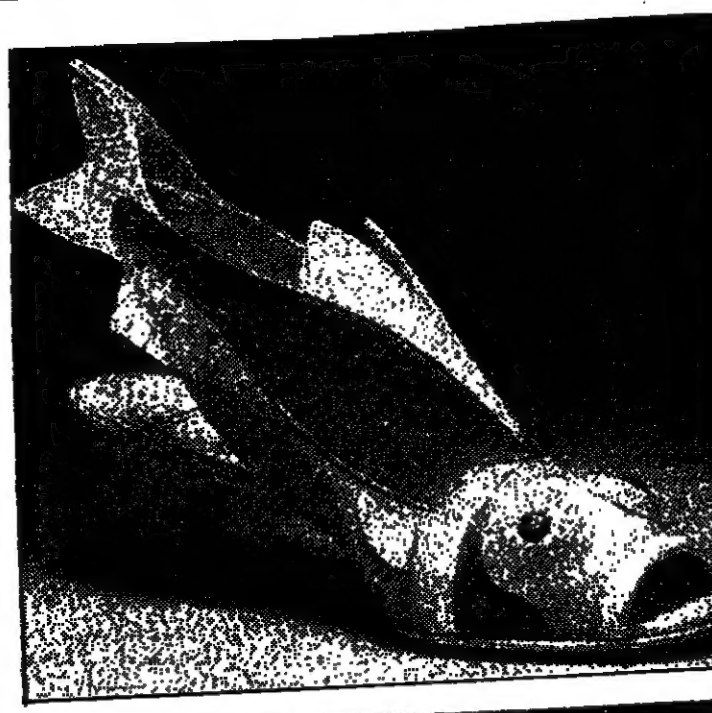
Legrand's poetic vision of footwear has won him artistic acclaim and a clientele in show business and advertising. His car shoe has been bought by a museum, his creations have been featured in art exhibitions all over France, and one of the enchanting fish shoes recently sold for 2,000 francs (about \$320) at auction.

In addition to his custom-made shoes priced at about 5,000 francs a pair, Legrand has begun to move into the ready-to-wear market.

"My goal is to bring art to everyday shoes, sold at reasonable prices," he said. His first



Jean-Pierre Poullet



From left, clockwise: Didier Legrand and his Masque, the fish slingback, a unisex clunker and an exotic bird.

collection last fall was priced at about 400 francs a pair and focused on what he calls *garçonnes*, unisex shoes in men's and women's sizes.

His collections for summer and fall, introduced last week at Midec, the French shoe exposition, develop further variations on one of his favorite themes: contrasting materials coordinated in shades of the same color. For summer, there is a suede and leather sandal in sunny ochre tones, for example, or a glitzy combination of silver leather and braided silver raffia.

His ready-to-wear shoes so far have been flat, with an eye toward comfort, but his styles next winter will feature more sophisticated models with higher heels, inspired by the Belle Époque.

Sometimes Legrand steps back into the total fantasy of his inspirations. With the photographer Xavier Lambours, he created a comic picture novel around a personage who is defined by long pointed shoes, the tips of which extend extravagantly halfway up the leg in the manner of the *poulaines* of the Middle Ages. Legrand exemplifies a new creativity in

French shoe design, reviving an art that was once a French forte. "A century ago France had the greatest tradition, but it was lost and the designers disappeared," he said.

One exception was Roger Vivier, whose sumptuous shoes were 1960s collectibles for such legendary personalities as Jacqueline Kennedy Onassis. A retrospective of Vivier's work is planned by the Musée de la Mode et du Costume at the Palais Galliera later this year.

JEAN RAFFERTY is a Paris-based journalist who specializes in design and lifestyle.

The anniversary edition.

Amid Fanfare and Fireworks,
The Hermès Scarf Turns 50

Few designs in the fashion world have caused such a flutter as the signature silk scarf first printed by Hermès in 1937. Now, 50 years and 820 patterns later, the squares rank as classics, along with the Chanel suit and the Louis Vuitton handbag.

Between 1964 and 1984, five million Hermès scarves were sold — a yearly average of 250,000. Last year, sales were double the average. During the Christmas season, Hermès estimates that it sells one of the 35-inch Chinese silk twill squares every 20 seconds in its store on the Rue du Faubourg St. Honoré.

To commemorate Hermès's 150th anniversary, Michel Dubéne's design, shown above, lies in with the company's "L'Année Feu d'Artifice" theme. Showing a horseman surrounded by a fireworks display, it was inspired by a document in the Hôtel Carnavalet, which houses the city history museum of Paris.

In January the company staged a birthday extravaganza with a 30-minute fireworks display between the Pont des Arts and the Pont Neuf from a floating pavilion draped with 1,000 specially printed Hermès

scarves. The celebration was patterned after one held in the same spot in 1739 by Louis XV in honor of his daughter's marriage.

Established by Thierry Hermès as a wholesale harnessmaker to Champs-Élysées coach builders, the business was expanded by his son to retail sales and saddlery. Eventually the family-run enterprise — now, in its fifth generation, headed by Jean-Louis Dumas-Hermès — became known for fashionable leather goods, perfumes, jewelry and accessories in 49 stores and 189 boutiques worldwide.

The production of a new scarf collection can take from nine months to a year between the conception and approval of design, and a further 18 months for the mechanical process before the goods are delivered. At any given time, the Paris store offers 30 to 40 designs in a choice of 8 colors from 2 collections a year.

The 1987 souvenir edition scarf is available in a choice of six background colors — black, red, blue, yellow, green and light beige — until Dec. 31 at 760 francs (about \$120) each.

International Herald Tribune

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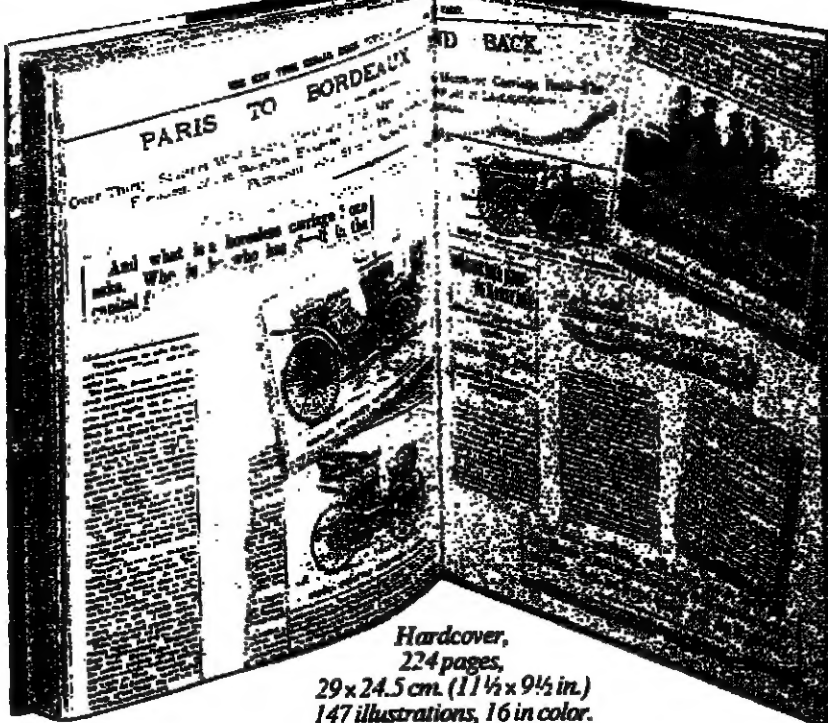
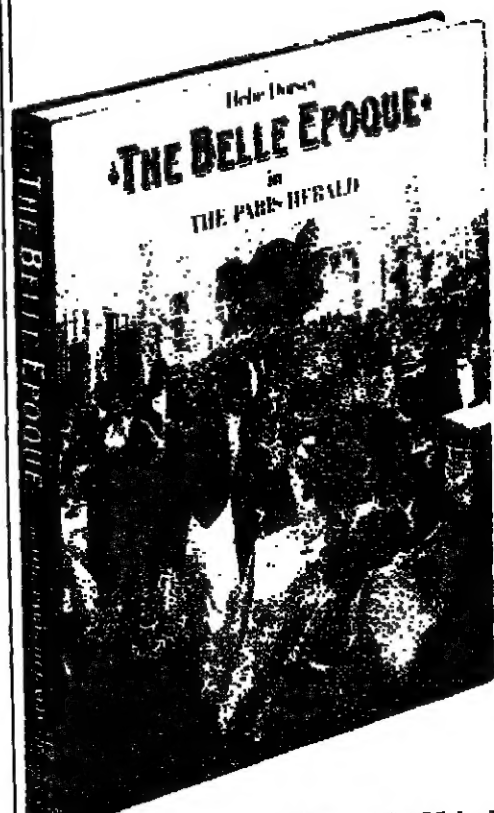
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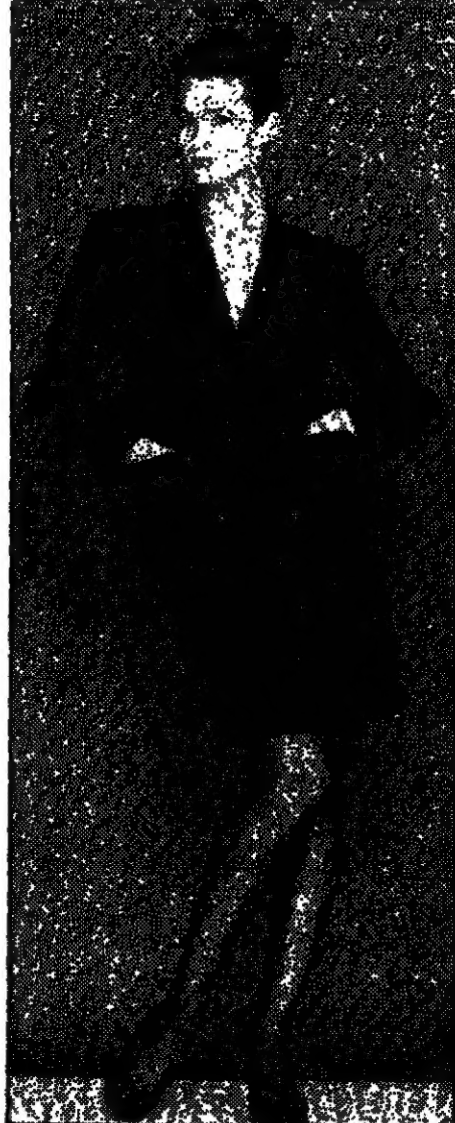
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High Contrasts ■ Woman of Mystery



Above, Yves Saint Laurent's little black jacket; right, an ample skirt from Louis Féraud; far right, Kenzo coat-dress.

Enigmatic Madame Grès
Staunchly Defends Couture

PARIS — Fashion reporters crowded into the January show of Aline Grès after gossip drifted around that it could be the final collection of the dean of Paris haute couture designers.

The future of Madame Grès, the last of the century's pioneer creators of hand-made high fashion, and her salon is uncertain. Bernard Tapie, the French entrepreneur, bought the couture house in 1984 and planned to profit from less expensive Grès ready-to-wear, which was to be designed by the Jacques Esterel fashion house.

But Madame Grès refused to supervise the Esterel designs, and the effort ended. Now, Tapie is negotiating to buy the profitable Grès perfume and accessories business from Bescheron. Tapie denies reports that he plans to fire most of Madame Grès' workers. Current negotiations between Esterel and Tapie on the control of the house remain unresolved.

Madame Grès, whose designs have been a legend for more than a half century, reportedly is well into her 80s. Her age is an educated guess. She is known as the mystery woman of fashion, an enigma wrapped in her ever-present turban.

But the designer made no mystery about her future plans in a rare interview in her salon, which is lined with marble tables and white sofas for her private clients. "I probably will not retire," she said. "How could I? It's not logical — the workshop needs my advice."

How about taking time to travel? Write memoirs? "I do not have time," she insisted.

Friends predict she will work "to the very end." Her life is culture and nothing else, they say.

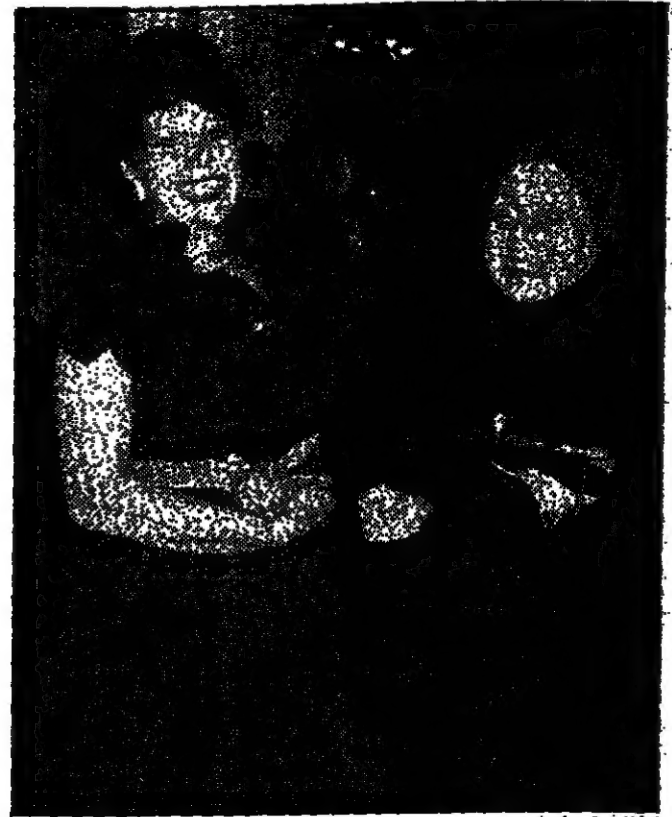
And so, the Madame Grès legend continues in her four ateliers on three floors on the Rue de la Paix, thanks to what she calls the "financial support" of Tapie.

MADAME Grès is a tiny woman whose turban neatly sets off her large forehead, high cheekbones and bright, quick eyes. She does not appear without a turban, usually just a square of fabric wrapped around her head. The goal is not to hide her hair, which a friend says is abundant, healthy and long. Her explanation is that she began wearing turbans during the war when it was difficult to find hairdressers.

She is so shy that when she was named the first winner of the Golden Thimble award, given each season for the best haute couture collection, she declined to go to a reception to receive it. When she finally was induced to appear, she was so flustered she lost her keys.

Edmonde Charles-Roux, an author and one of France's best-known fashion experts, describes her as "a bit trembling, but let me say that she is a woman who would block her path before, he would be flattened, pulverized, changed into a rug."

Madame Grès' fashion shows are fascinating lessons in the art of dressmaking, and also in patience. Her well-mannered styles are presented in mirrored 19th-century reception rooms. Between numbers, the designer fusses over



Madame Grès and her daughter.

Her shows are lessons in high art — and patience.

each model behind a white screen, while the audience, perched on the traditional little gold chairs long ago abandoned by other houses, waits patiently. Or dozes. Or chats.

The end of the parade electrifies the audience — the draped jersey or chiffon evening gowns that no other designer in the world can match.

She disputed one critic's conclusion that her spring collection was sexy. "That is not the image of this house," she said firmly.

Madame Grès impatiently brushes off questions about what she has done in her 80-odd years. "I have no interest in the past. What is before me is what interests me. I am of the present."

She so successfully avoids dwelling on her past that few in the fashion world are aware her real name is Germaine Barton.

Her Parisian family, of Italian-German ancestry, according to some accounts, disapproved of her aim to be a sculptress. So she became a dressmaker's apprentice and learned how to sculpt with scissors and cloth.

An instant success, she was hired in 1934 to design for a new fashion house on the Rue du Faubourg St. Honoré. She has said it was named Aline after her employer. She does not identify him further. The salon folded when World War II broke out.

She fled to southern France with her daughter, Anne, her husband was a Russian artist, Serge Czerkovsky, who signed his paintings "Grès." He went to Tahiti. She returned to Paris in 1942 and opened the salon where she works today, calling herself Aline Grès. Her husband still lives in Tahiti, but comes to Paris on visits.

The only anecdote she tells interviewers is how she made blue, red and white gowns, in the colors of the French flag, to spite the German occupiers who wanted to see her clothes.

She still works as she has for the last 53 years. "Before a collection, I don't have any designs in my head," she said. "It's the fabric that gives me ideas."

"I think about it for days, then I cut the design in cotton tulle. I work on a wooden mannequin with my scissors and pins. When the garment is good, I give the toile to the head of my workshop and he cuts it in the fabric and makes it. I do the fittings."

When she makes a collection, she says, she cuts and pins all night until dawn.

While some designers have questioned the future of haute couture, Madame Grès exclaims, "It would be catastrophic if haute couture were to disappear. It is an expression of art."

Her flat, rich with Louis XIII furniture and paintings, is on the western edge of Paris near the Bois de Boulogne. She is said to have few close friends and spends what free time she has with her daughter and granddaughter.

Madame Grès ended the interview by hurrying off in her gray angora sweater, gray skirt and flat shoes to give fittings to some American clients who had just flown in from Switzerland. Her advanced years show only in a slight shoulder stoop. Her mind is as sharp as the pins and scissors hanging around her waist.

"I have no more time," she said briskly. "I must return to work."

Aline Mosby

The First Ruffles of Springtime

Continued from page 7

woman. "How could I explain to clients who would come back the next day with a wrinkled, crushed bow?"

"Women are buying everything very short," she added. "You don't necessarily need great legs; black stockings can arrange things."

The flirty shop was showing less subdued taffeta poufs and ruffles and black jeans suits that fit like paper on the wall.

Standouts at Guy Laroche include a red-and-white pin-striped short jacket and skirt plus a blouse with reverse stripes, and the coat of the year — a narrow cut with a high collarless neckline in a dozen colors, over matching skirts. A black-and-white organdy jacket with huge sleeves is also getting attention.

Possibly the smartest black linen peplum suit in town is at Lanvin; it features haute-couture styling and handsome silver tear-drop buttons.

Karl Lagerfeld's best-selling suit, with a long puffy-sleeved jacket ending where the narrow skirt flaps out, reflects the style upheaval.

At Louis Féraud, the captivating haute-

couture prints using images of musical instruments have been reproduced for ready-to-wear silk jackets and skirts.

PLACE DES VICTOIRES:

Kenzo's chic linen jackets in a variety of colors plus chocolate and vanilla are among the most wearable designs. Other winners are the knitted cotton mix-and-match cross-over tops, T-shirts, wrap skirts and pants.

At the Agnès B boutique, the young crowd is buying cotton blazers and short skirts, and black-and-white silk trousers with loose, high-necked tops — all good vacation items.

The Jean-Gaulier boutique, within walking distance of the Place des Victoires, displays the creations that helped forge the revolution, along with those of Azzedine Alaïa and Christian Lacroix. Daytime coats top stiff petticoats. An intriguing black taffeta bubble miniskirt is sewn onto a long cotton tank top.

At the Thierry Mugler boutique, the shapes that influenced many spring-summer collections are evident — asymmetric white linen sleeveless tops over a narrow skirt, '50s-style full-skirted cottons and sculpted peplum suits.

On a special hook in the boutique hangs

Mugler's witty wedding dress, the hit of his October collection. The ballerina skirt ripples above the knee over stiff petticoats with a bodice cut as low as the law allows. But the gown is no joke.

"We've already sold one — really — for a wedding," the saleswoman said.

LEFT BANK:

A spokesman for the Biba Boutique insisted, "We will show bubble skirts only for the winter holidays, and fewer short skirts — the new skirt is long and full." Whereupon a salesman whipped out Thierry Mugler's '50s-style skirt tied in front.

Tiffany's specializes in Thierry Mugler-type clothes at half the price, including suits with asymmetric jackets, snug waists, poplins and buttons down the side. A pretty green linen outfit has a close-fitting curved jacket, long narrow skirt and cinched waist.

The Ça Plait boutique has sewed up its version of the revolution: a black-and-white peplum jacket with white collar and a saucy bow in back, and a strapless, ruffled tulle dress.

At Claude Montana, full, black leather, linen or cotton bloomers are teamed with blousy chocolate linen tops that have the midriff. Also perfect for resorts are cotton

or linen bubble dresses and a black organdy skirt paired with a leather top from which Moroccan coins dangle.

AVENUE MONTAIGNE:

There's a whole row of black taffeta minis with huge pink bows, and pastel poufs with black ruffled hems, near the front door at Emanuel Ungaro.

But how do you sit down? "When you stand up, you just pull out the dress a bit in the back," a saleswoman said.

The Ungaro boutique is vivid with circus colors on jersey sleeveless dresses with bows in back. Another attention-getter is a long black-and-white glen plaid jacket with pleated shoulders worn over a matching skirt or a print dress.

Chanel customers are lining up to try on a fascinating black dress with a white top, gold buttons and two crisp white pleated pockets hanging loose at the waist.

Panther prints at Jean-Louis Scherrer include bikinis as well as dresses. His suit with a short pointed jacket is a Scherrer classic, but hanging next to it are draped white taffeta Lolita dresses, all ruffles and bows.

ALINE MOSBY is a former United Press International foreign correspondent.

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A Call to Clotheshorses

Continued from page 7

in a mind-blowing amount of purples, thanks to Jimi Hendrix and RIT dye in almost every American washing machine.

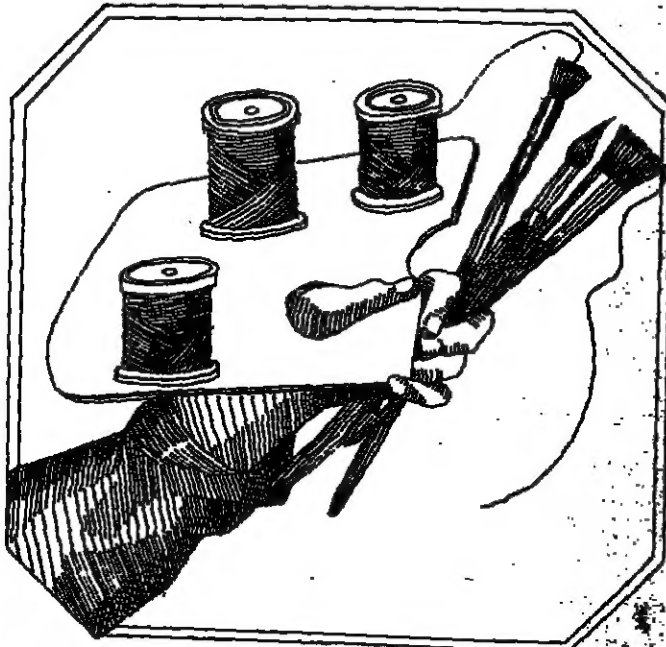
Another, less antique movement that had colorful results was the Italian terrorist scare, during which the country's airports, banks, duomos and fashion fairs were heavily guarded by heavily uniformed military men. The Italian ready-to-wear collections produced during this period were rife with variations on the khaki theme.

Moving into and through the 1980s, many people believe that London's homeless and jobless youth were the most recent color determiners. The punks with the cockatiel hairdos in cocktail colors opened up a whole new chunk on the fashion color wheel with shades including Bobs turquoise and Astroturf green. Neon and fluorescent tones are also traced back to London street people.

If color, then, does reflect the way in which people live, fight and don't work, it also reflects the ever-changing tastes of top ready-to-wear designers. Black and white used to be considered a bit matronly and arch until Claude Montana spewed it out all over the runway about 10 years ago.

Baby pants were viewed as strictly icky until Thierry Mugler used them for sexy sweaters, corded suits and see-through evening dresses. And unless you were still a devotee of coffeehouses and poetry readings, black was a color you wore only to the most somber of life's occasions, until the Japanese designers sold stores-full of it about four years ago.

In 1986, unqualified orange and fire-drill yellows (not histor-



cally considered flattering to most skin tones) are hip colors thanks to an up-and-coming French ready-to-wear designer named Adeline André. And thanks to one of the fashion industry's most controversial mavens, Azzedine Alaïa, even go-for-broke chartruse might make it to the top of the color charts soon.

There is, of course, no guarantee that some of these more adventurous shades will look any better on women than a pleasant face-powder pink, a subtle eggshell white or a jolly good red, but they are trendy. They are everything the shapes of clothes are not. As they have been chosen and pushed by the best designers in Europe, they are right.

Say what you will about the international scope of huge fashion organizations like the Wool Bureau and the Cotton Council (which protect and promote the quality and colors of their respective fabrics), but it is highly unlikely that these groups have the type of influence or nerve to in-load colors like scorched pumpkin or super-sour pink on as unsuspecting public. Leave it to the designers. The same ones who gave us short skirts, tight skirts, full skirts, puffed skirts, pleated skirts, wrap-around skirts, bustled skirts, pants skirts.

MARLAN McEVY is a Paris-based journalist who writes about fashion and style.

Marked Done

In seconds, can switch jungle garb formal attire

By Jean R.

P

The

Street Cool Couture Ch

Continued from page 7

As the fashion world he

As the fashion world he

As the fashion world he

The Business of Fashion

Marketing Magic,
Done With Mirrors

In seconds, one can switch from jungle garb to formal attire.

By Jean Rafferty

PARIS — Push a button and you're dazzling in a white tulle ballgown. Push it again and there you are in a sultry little black dress. Once more? Wow. Madonna has nothing on you. No, you haven't died and gone to clothes heaven. You are simply standing in front of the Magic Mirror in what its French inventor calls the "fitting room of the future."

Jean-Claude Bourdier's electronic optical device can give a shopper the illusion of trying on an entire wardrobe in a fraction of the time it would take to drag all those garments on and off physically. "One can try on ten outfits in a minute," said Bourdier, 62.

The customer stands in front of the mirror and adjusts the image to his or her measurements by altering height and shoulder size on an illuminated screen. Then a clothes category is selected: evening, casual, office or sportswear, for example.

The shopper pushes the button and a realistic image of himself or herself, dressed in clothing variations on the chosen theme, flashes on and off the screen. It is startlingly true-to-life. The Japanese call the invention the "House of Alice," after the young lady who ventured through the looking glass.

Troubled with three machines at L.S. Ayres department store in the American Middle West, using Lia Claiborne's ready-to-wear collection, appear to confirm Bourdier's claim that his brainchild is "revolutionizing merchandising"; sales soared 769 percent over the previous year.

In Japan, about 100 "House of Alice" machines, 50 devoted to kimono collections, are in use. Based on a system of partially reflective angled mirrors, the Magic Mirror uses a computer-driven projector with specially photographed color slides. Each slide bears a garment and accessories, mimics the model's head.

In the measuring process, the projector moves hydraulically behind the mirrors to match the garment to the customer's body contour.

Bourdier's wife, Claude, who has organized French store promotions for many U.S. department stores, said that when President François Mitterrand's wife, Danielle, saw her-

self in the Magic Mirror, she confided, "This is the first time I've seen myself in pants."

Anyone who has ever shopped with children can see the advantages of using the mirror on this opinionated, hard-to-please clientele. The main Printemps department store in Paris has just added the mirror to its children's department.

Two other versions are viewable in Paris at the Cité des Sciences et de l'Industrie museum at La Villette. In the Explora section, a Magic Mirror whisks men in seconds from T-shirt jungle garb to Gadhafi desertwear to impeccable formal attire, while women can sample Marilyn Monroe glamour or gangster moll-wear, or picture themselves as bag ladies. The mirror also presents normal clothing for adults as well as children.

In a fashion exhibition at the Cité des Sciences that closes Sunday, the Magic Mirror is the focus of Accent, a futuristic menswear merchandising system in which a customer can choose a model in the mirror and select a fabric. The mirror would relay the shopper's measurements to a factory computer that would laser-cut the clothing, which then would be sewn traditionally, the finished product being delivered to a shop within four days.

Bourdier got the idea for the mirror while riding the Paris Métro. "I was bored and started looking at how people and their clothes were reflected in the windows while the train was in the tunnel and the difference when it came into the lighted station," he recalled.

To others this might have remained a passing fancy, but Bourdier had the temperament and technical expertise to translate it into practical reality. As an industrial and advertising filmmaker, he excelled in the techniques of trick photography.

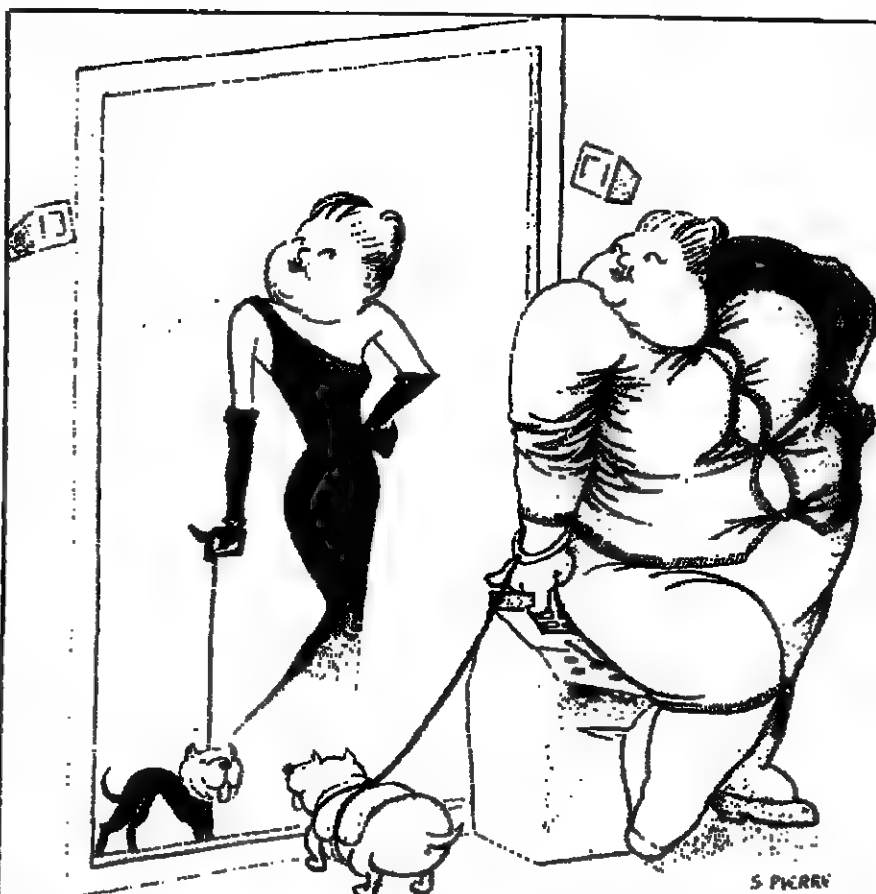
"I love the fantastic aspect of films," he said, "and I'd always specialized in mad, crazy ideas — the vacuum cleaner that flies, for instance, or the woman with the instant hairstyle. I exploited that knowledge and taste to construct a machine."

THOUGH he took out a patent on a first machine, which operated on a mechanical principle, in 1967, he abandoned the idea. Not until 1983 did he redesign the machine electronically and begin to develop Magic Mirror-2.

"The most difficult thing is not to find a good idea," he said, "but to find it at the right moment — not too soon or there will be no response to it, not too late or it will be someone else's. Today we already are talking about the year 2000. Things are already planned. People can now accept this mirror as a commercial shopping aid when before it would have been only a gimmick or a toy."

His wife added, "We had no idea if it would really sell clothes or not. When they told us it did, I had tears in my eyes."

Now with six worldwide patents (which cost 400,000 francs, or \$67,000, last year alone) covering clothes, cosmetics, hairstyles, haircoloring, eyeglasses and plastic surgery, Bourdier



Jean-Claude Bourdier

said his first and only invention had been like "winning the Loto."

The Japanese have proved the most enthusiastic and versatile proponents of the mirror. Japanese traveling salesmen work their areas with trucks fitted with the mirror and some sample clothes, and the device has also proved a boon to kimono rental firms.

"For the traditional ceremonies that entail wearing kimono, the Japanese rent kimonos for the evening like Westerners rent tuxedos," Bourdier said. "These robes are expensive, usually silk, and very elaborate and impossible to put on by oneself. The mirror makes it possible to try on the entire collection in minutes."

He said he was especially pleased with the

mirror's success in Japan. "It is my great pride to have managed to sell optical electronics to the Japanese," he said. "You have to get up very early and be very good." In fact, he added, Europeans often think the mirror "is a Japanese invention. They can't believe it's French."

Now Bourdier, who concedes that he is "comfortably off" from royalties on licenses he has granted in the United States, Canada, Britain, West Germany, France, Australia and Japan, has given up film work to concentrate on developing the mirror for other uses.

He recently signed a contract with a major U.S. cosmetic company for world rights to a mirror that simulates a makeup make-over. Along one wall of his apartment overlooking the Place des Vosges stand prototypes of a mirror destined for trying on eyeglasses.

"Trying on glasses in the mirror is perfect for those with complexes about wearing glasses," Bourdier said, "because you can go very fast to find something elegant. And it's like a game for children, to be funny or serious, look younger or older." The truly nearsighted can even keep their old glasses on, because the mirror's glasses are superimposed.

In another room is a prototype of a hairstyle mirror he is working on. In each case he aims to produce machines adaptable to the mass market, costing about \$5,000 each for the desk models to \$20,000 for a full-length clothes mirror.

When it comes to cosmetic surgery, he works in close collaboration with plastic surgeons. "I can produce any dream in clothes or coiffures," he said, "but in plastic surgery there is another obligation. One must show what is realistically possible."

ADVERTISEMENT

Charles Jourdan or the taming of the shoe

For more than half a century, Charles Jourdan shoes have maintained a unique tradition of elegance and quality. In keeping with the styles of the "87 spring lines", the company has just launched a new collection full of pizzazz.

Over the years hemlines have gone up, down and sometimes even sideways. Women followed suit. So did the various styles of the millions of shoes sold by Charles Jourdan since the company began in a small workshop near Lyon in 1921.

Known around the world for his elegant pumps and bright colors, Charles Jourdan conceived a style of shoes that has long been a strong prerequisite for the elegant woman's wardrobe. This season, the Charles Jourdan company has also taken into consideration the new way of life of the 80s, as seen from Paris, the international fashion platform.

Their "87 Spring" Summer collection is filled with exciting and concepts that have closely followed the trends of the haute-couture and prêt-à-porter designers: shorter dresses, hence higher heels.

"In the past two years there has been a definite change in our creative process and we have tried to concentrate our work on the active lifestyle of the modern woman," says Jean Mazabraud, who has worked as director of

the Jourdan design studio for the past 30 years. Located in Romans, a small picturesque town known for its superb leather craftsmanship, the Charles Jourdan design studio is animated by a group of nine stylists who produce four collections a year. "In order to be a successful stylist, it is important to work as a team," adds Françoise Didelle, who is responsible for the styling of all Charles Jourdan shoes and accessories. Of the more than 200 models that are conceived in the Charles Jourdan studio each year, only one hundred are ultimately selected for production. "We function a little like a sculptor's studio," continues Mazabraud. "All the drawings are passed around and adapted according to the trends we think will be the most successful."

The production side of Charles Jourdan comprises 800 workers in Romans; more than 2000 employees work around France. At least 120 different manipulations go into making a traditional Charles Jourdan shoe and 40% of the work is still done by hand. The result? Top quality

Cut with stylish panache, Charles Jourdan's prêt-à-porter women's wear lines are resolutely modern.

and comfort. The company's new Parisian headquarters, in a lovely 19th century hôtel particulier across from the Eiffel Tower, typifies the Charles Jourdan concept: a combination of classic, refined elegance with a strong contemporary touch. And after all, the inside of the building was redone by Paolo Piva, the famous avant-garde architect. Since the beginning, the appropriately named "Record" has been Charles Jourdan's all-time best seller. Also known as the Louis XV model, this pump has an 8-centimeter heel and definitely enhances women's legs. Throughout the years, other heel heights have also been in demand, from very high to lower heels and even flat shoes. The latest trend, however, is high heels and Jourdan offers them in a great variety of leathers.

Charles Jourdan shoes are entirely made of leather, but modern techniques have evolved in such a way that many an amusing nuance is now possible. A big hit this season has been the sequined flat shoe called the "Luzin," which started as an evening pump and has been toned down in softer colors for day-wear. As for the "Vilco" model, in fake-crocodile leather, it looks terrific as an open sandal with a small heel or with a futuristic one.

For women who like vivid prints, the Gauguin theme has several models with the painter's Tahitian works reprinted on them. The "Out of Africa" line in beige and brown fabric is also in strong demand. Bright colors have long been one of Charles Jourdan's outstanding features. However, as the fashion collections have

moved towards the darker side of the palette, so have the Jourdan shoes. Most of the models currently for sale in the boutiques sport lots of black, navy and brown as well as khaki. As for the models in white leather, they are most popular as Spring approaches.

When the first Charles Jourdan boutique opened in Paris on boulevard de la Madeleine in 1957, it was an overnight success. Today there are over 130 Charles Jourdan boutiques in the world. They grace such landmark shopping areas as via Monte Napoleone in Milan, Madison Avenue and Fifth Avenue's Trump Tower in New York and the Königsallee in Düsseldorf. In Paris, the Charles Jourdan boutiques are located in the capital's best-known shopping areas.

Says Martine Michel, manager of the Charles Jourdan boutique on the Champs Élysées: "We have the perfect spot for window-shoppers and tourists. On the prestigious Jambou Saint-Honoré, just a block down from Hermès and L'Oréal, boutique manager Didier Magnan agrees: "Our clientele is extremely chic and affluent". he says. "Foreigners are especially keen on our models. Two years ago we sold a lot to Americans. Today, with the drop of the dollar, it's mostly Japanese, Europeans and surprisingly South Americans. But all in all, the bulk of our clientele is French."

Indeed, more and more French women have recently been buying Charles Jourdan shoes. And if the Parisienne is recognized around the world as the epitome of style, then the Charles Jourdan image has definitely benefited from this reputation. The most innovative Charles Jourdan venture in Paris opened last September in the fashionable area of Saint-Germain-des-Près. Located rue de Grenelle, right off the boulevard Raspail, this small boutique caters mostly to young style-conscious women. Run by a charming couple from the sunny Riviera, it is considered a fashion beacon and a good example of how the new Charles Jourdan styles are suited to today's dynamic and creative woman. Virginia Fields

ADVERTISEMENT

Street Cool,
Couture Chic

Continued from page 7

The scene keeps broadening to make room for young designers. A large number of them who started showing a few seasons ago are making a stronger than ever impact. Among them: Adeline André (femme-in-chic couture of the '80s), Martine Sitbon (a French vision of the Japanese), Yoko and Cole (charming, very young and gay), Prénouville et Dewarvin (the nut revisited), Patrick Kelly (witty) and, especially, Marc Audebert.

Audibet is an experienced but, outside the industry, little-known designer who has quietly made his way up in a remarkably lonely way. He started 12 years ago at Cerruti's, where he spent five years.

As a free-lance stylist he has designed a number of collections with good commercial results, among them Madame Grès ready-to-wear, which was discontinued because of internal problems. He has also designed highly praised couture collections for André Laug in Rome as well as collections for the Spanish leather house Loewe. He now designs the Italian Touché line and Renown in Japan. Last season, he created a travel coat for Louis Vuitton.

All these provide a way for Audibet to finance his own collections, which he started four years ago single-handed. He is now being recognized for his use of the most advanced stretch fabrics. He starts from scratch, creating his fabrics, which are then made in France and Italy. Gaudier, who is also experimenting with new fabrics, used them last season, Audibet said.

"I use these fabrics for comfort," he said, "just like Chanel rediscovered jersey." Behind this turbulent sea, there is a strong barrage represented by the well-established, well-organized and powerful couture designers whose ready-to-wear collections have proved a stabilizing element.

Ungaro, Chanel, Givenchy and Valentino (he shows his ready-to-wear in Paris) have cut out a substantial niche and built a strong international clientele. The house of Dior still has to find its way, but there are signs that under its new president, Bernard Arnault, things are going to improve.

As for the Yves Saint Laurent ready-to-wear collections, they have a question mark since the acquisition last season of the Saint Laurent-Rive Gauche empire by the industrialist Léon Clijman. His talent for turning companies around is well known, so brighter days may be ahead for Saint Laurent's boutiques.

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WEEKEND

■ The Brussels Opera
■ Tarkovsky's 'Sacrifice'
■ Cesar Domela Show

International Herald Tribune

CRITICS' CHOICE
LONDON

Tracing Byzantine Art
■ "From Byzantium to El Greco" at the Royal Academy of Arts brings together 70 icons from Greece, Greek church frescoes and panel paintings. Many of the icons have never left Greece before, and the early works by El Greco were only recently discovered. The show traces early Byzantine art and looks at how influences from East and West gradually altered that legacy. Until June 21.

Russian Traditionalist
■ The Barbican is showing more than 200 paintings and illustrations by one of the Soviet Union's most popular contemporary artists, Ilya Glazunov. Now 56, Glazunov chooses traditional subjects and landscapes rather than Soviet social realism; he is also a portraitist, and another influence on his work has been war and its sufferings. Through April 20.

BONN

Macke Retrospective
■ The Städtisches Kunstmuseum in Bonn is marking the 100th anniversary of the birth of August Macke with a retrospective exhibition comprising about 300 of the artist's oils, watercolors and drawings. Macke, who was killed at the age of 27 in the early days of World War I, is best known as a member of the Blue Rider group. The exhibition runs to May 10 in Bonn, then will be at Munich's Galerie im Lenbachhaus from May 27 to July 26.

STUTTGART

Kupfer Stages 'Die Soldaten'
■ Bernd Alois Zimmermann's "Die Soldaten," one of the major operas of postwar years, and one of the most complex to produce, enters the repertoire of the Stuttgart Opera March 22. It will be staged by Harry Kupfer and designed by Wolf Mönzer, and Dennis Russell Davies conducts a cast headed by Nancy Shade as Marie.

PARIS

Béjart Premiere
■ Maurice Béjart's Ballet of the 20th Century opens a four-week run March 27 at the Théâtre National de Paris-Châtelet with a repertoire that includes the world premiere of Béjart's "Trois Études Pour Alexandre," starring Fernando Sijones. Other works include the French premiere of "Les Chaises," based on the Ionesco play, with Marcia Haydée and John Neumeier.

ZURICH

Looking at Women Painters
■ Works by women painters are being shown by the Swiss Society of Women Painters in Zurich's Kunsthallen. They range from the 16th century with Sofonisba Anguissola, through the 17th century with Angelica Kauffman up to modern times with Käthe Kollwitz, Sonia Delaunay, Alice Bailly and Meret Oppenheim. The reappraisal that began with Eleanor Tilt's publication "Our Hidden Heritage — Women Painters" in 1974 led art historian Angela Thomas Jankowski to search in Zurich city and museum collections. She found several unknown painters of the 18th and 19th centuries. Probably the most intriguing exhibit is the masterly self-portrait by Anna Waser, dated 1691. She was then 12 years old.



The Tribal Side of Manhood

Barry Levinson's new movie 'Tin Men' looks at men in packs, and shows that men will be men, or, perhaps, men will be boys



Men being men: Scenes from "Tin Men," left, and "Platoon"; above, Ernest Hemingway and trophy.

by Samuel G. Freedman

NEW YORK — Early in "Diner," his autobiographical first film, the writer-director Barry Levinson showed a booth full of Baltimore buddies arguing the relative merits of Frank Sinatra and Johnny Mathis songs as aphrodisiacs. Then he swung briefly to the other side of the restaurant, and a table of older men, all aluminum-sided salesmen. They told a story about coming the owner of a brick house into buying siding, disparaged lawyers for not making "an honest buck" and then virtually disappeared from the movie, for "Diner" belonged to the younger generation.

Now, with his new film "Tin Men," Levinson has returned to Baltimore and the Hilltop Diner to give the aluminum-sided salesmen their turn. From the plot conceit of a feud between two of them — Bill Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito) — Levinson has built a full portrait of a subculture of competition, extravagance, wit and brutality.

And what Levinson says is that things are not so different on one side of the diner than the other: Men will be men, or, perhaps, men will be boys. In both "Diner" and "Tin Men," Levinson has penetrated what might be called the tribal side of manhood. "We do hang in packs," Levinson said. "We do it for security and at the same time it creates this isolation. It's quite a phenomenon."

Levinson's mixed emotions about the male tribe in general and the tin men in particular lift his film above the conventional and self-congratulatory "buddy movie" — "The Sting" for instance — and into a realm of more introspective work. Since Ernest Hemingway and James T. Farrell early in this century, there have always been a few American writers who were fascinated by men in packs, and capable of forging high art from primitive raw material. If Nick Adams and Studs Lonigan stand as the forebears of Levinson's tin men and diner regulars, then the creations of David Mamet and David Rabe — soldiers, salesmen, sneak thieves and Hollywood hacks — qualify as their contemporaries.

"I'd always felt strongly about wanting to develop that other side of the diner and the characters of the tin men," said Levinson, now 44. "What was intriguing to me was that, when my friends and I were around 18, those salesmen were the ages of all of our fathers. And as opposed to being more conservative and more responsible, these guys seemed more like older editions of us. They were loose. They were flashy. They were flamboyant. They appeared to us, on the surface, to be fun-loving kinds of guys — a lot of pocket money and off to the race track."

That admiring image began to fade in 1982, when Levinson met some former tin men who worked as extras on "Diner." Back in California after the film was completed, Levinson enlisted an old friend in Baltimore, Chip Silverman, to do more research. Then he came back

East to interview several ex-tin men in depth. He heard not only the picaresque tales of "Abe the Kook" and "Jake the Fake," of afternoons betting on the ponies at Pimlico and evenings fleeing the cops in the suburbs, but the less enchanting stories of their home lives. And while the sales scans give "Tin Men" its gags, the domestic failures give the film its guts.

"The tin men never talked about their private lives, their wives or anything," Levinson said. "They liked to think of themselves as their own men, because they didn't punch a clock. But they really weren't — they had bosses. And I started to put it together. I found certain similarities with the guys in 'Diner,' the same problems in terms of women, the same kind of bravado in how they deal with each other. You think, 'Wait a second, they're supposed to be more grown up.' Then you realize that adolescent behavior isn't just for adolescents."

That should not necessarily surprise. American boys are socialized through group activities, from Little League baseball to the mock-serious societies so adeptly typified by the "He-Man Woman-Haters Club" of the Our Gang comedies. The adult variations — the military unit or the golfing foursome — simply reflect the youthful models. What is Bruce Springsteen's music if not the soundtrack to the restless teen-age cruising it so often depicts? What is Oliver Stone's "Platoon" if not a descendant of the World War II movies with their calculatingly diverse bomber crews?

"Men in groups are everything in our society," said David Rabe, who has explored the phenomenon in wartime settings in "Streamers" and amid the sexual jungles of Hollywood in "Hurlyburly." "There's business. Arguments are made. Sports. Even the Iran-contra thing is a product of men in groups. There's something about verifying masculinity by proving yourself, finding your place in the world. It's a matter of toughness, taking punishment without crying. That's what it comes down to."

In any given age, we tend to forget what has come before," Mamet said. "Until World War II, it was common to talk about women being more clannish — the hen parties, bridge games, cousins clubs. And just as society as a whole tended to talk about those hen parties almost scornfully, now it talks the same way about men hunting or bowling. Either one, men or women, is laughable if you want it to be. But each is valuable. You can have a group of women getting together over coffee in the morning to talk about inflation or their husbands' jobs. And it doesn't really matter what the text is. The subtext is that people want support and validation for their lives."

Mamet's observation applies almost as well to "Tin Men" as to his own plays and screenplays. The women in Levinson's film work in a Social Security office, celebrating birthdays with desk-top cakes and sharing intimacies behind the room dividers. The tin men swap stories of their favorite cons and teach newcomers the tricks of the trade.

But their fellowship turns out to be something less than fraternal. "Don't let anybody push you around, B.B.," a colleague tells Babowsky at one point. Later in the film, Tilley's boss turns him over to a commission investigating fraud by tin men, offering the master-of-fact explanation: "You're the low man on the totem pole. Tilley. There's a lot of guys earning a good living. No sense for it all to go up in smoke. You understand, don't you, Tilley? It's just business." Stripped of his business license by the commission, Tilley complains, "Tell me, where's it written in the Constitution that says you can't hustle for money?"

That vision of a kill-or-be-killed universe seems bound to bring "Tin Men" comparisons to "Gleengarry Glen Ross." In Mamet's play, the real-estate salesmen framed the world in us-versus-them terms, stratified in large part by their definition of masculinity. "I swear, it's not a world of men," one salesman complains. "It's not a world of men. It's a world of clock watchers, bureaucrats, officeholders." But when it came to a sales contest with a Cadillac for the winner and a pink slip for the worst of the also-rans, the battle became us-against-us, with one salesman breaking into the boss's office to steal a list of prime "leads."

"In 'Gleengarry,' you saw the men only at work," Levinson said, "and I was intrigued in not just dealing with the salesmen on the job, but in their personal lives. So it wasn't a case of struggling

Continued on page 15

Ready-to-Wear: The Silhouette Shrinks

by Hebe Dorsey

PARIS — After the first day of Paris ready-to-wear collections, one thing is sure: The silhouette has shrunk. Aggressive, macho shoulders are out, soft, draped shoulders are in. The belt is waisted and skirts flare out over bubble skirts, some of which come in stark contrasting white. Short is it, with minis reviving a strongly leggy look.

Kenzo, who opened the season, showed a pleasant collection, even if it was a bit all over the map. Once the live wire of Paris fashion, this designer has strangely like Yves Saint Laurent — notably the strict, classic suits under longer coats.

The collection, held under a huge tent decorated with a replica of the Place des Victoires (where he has his store) and complete with a statue of Louis XIV, was a clear attempt to recapture his early days. But this, attempt to recapture his early days. But this, attempt to recapture his early days. But this, attempt to recapture his early days.

Kenzo no longer has the influence he had in the past. He has settled for making young, unpretentious and even humorous young clothes, and he does not try to change the course of fashion any more. Which is a shame because he was one of Paris's leaders in the past. He has settled for making young, unpretentious and even humorous young clothes, and he does not try to change the course of fashion any more. Which is a shame because he was one of Paris's leaders in the past.

This unadventurous collection came with a split personality: quiet and preppy on one side, short and bouncy on the other. Comedically sound, it had something for everybody: a riding theme, a folkloric theme, a

Robin Hood theme and a panther theme — the last quite pretty with panther prints coupled with stripes or polka dots. Kenzo has not lost his touch when it comes to mix and match. The mini was the star with dresses and suits composed of mid-thigh and ex-

PARIS FASHION

ploding with color such as orange, bright green, hot pink and sun yellow.

This collection had all of Kenzo's familiar trademarks: violently colored flower prints, which turned up constantly, including tight leotards, beautifully cut tweed coats and long peasant skirts, done this time out of chenille velvet or wool lace. The taffeta-and-white-fur snow princess, another constant in this collection, was a bit on the heavy side.

Kenzo is regarded as a Parisian as against Rei Kawakubo and Yohji Yamamoto who opened a whole new world for Japanese designers. They dominated the second day of showings with collections that keep being a stern lesson in style, a trip into the fashion unknown. All of it intellectually riveting and technically impressive, but if you're looking for a sense of humor, forget it. And although the East-meets-West gap is now almost bridged, the Japanese are still keeping their distance.

The diminutive, fragile Rei Kawakubo is really an iron butterfly, as her strongly military collection for Comme des Garçons demonstrated. Kawakubo feels that we live in a constricted world where women should be strong and stand on their own two feet. Hence all

the khaki military suits and coats, the wide culottes and enough pants to more than hint as to whom now is wearing them.

Otherwise, here as at Yohji Yamamoto's, the shift from East to West was almost complete. The Japanese have well absorbed the Western sensibilities and abandoned their war-like fashion approach. The tone of their shows was completely changed.

At the Comme des Garçons show, models walked differently, one would say almost normally, to strains of Lili Marlene. The body, once drowned in black draperies, was seen clearly, if not aggressively, in tight jersey sheaths with obvious delectables and bottoms draped in prudish little shawls. Accessories have changed, too. Models wore pretty, small-heeled pumps instead of the big, black clunky shoes of seasons past. Black and navy, followed by gray, still dominated but there were soft, subdued colors as well — including chartreuse, maroon and a pretty shell pink, as well as Royal Air Force blue.

Wonderful fabrics, with a unique, slightly rumpled finish were still strictly Japanese. The asymmetrical, lopsided shapes and uneven hemlines were also part of the Japanese unorthodox fashion language.

Kawakubo's favorite coat was lopsided with the left side hanging loose while the right one was strongly belted. High waists were everywhere — on pants as well as skirts or high-waisted trumpet-shaped dresses. Black leather was new and looked as thick as rubber and just about as flattering. The suffragette ending, with all models in white

shirts and long black skirts, was like a remake of the 1931 film "Mädchen in Uniform."

Romeo Gigli, the new Milan star who is very close to Japanese subdued sensibility, loved this show. "We don't make the same dresses," he said. "But we design for the same woman. Young and modern."

A symbol of counter-culture fashion, Yohji Yamamoto went even further than Kawakubo in reconciling East and West. Most of his dignified and elegant clothes were perfectly understandable and almost classic. His opening of navy belted coats with flared skirts summed up the look that dominated this collection. Ruffled hems and pouf dresses were new and feminine. The usually somber color palette was brightened by a brilliant, frank red and several shades of cyclamen.

While skirts flared out, bodices were softly draped with theatrical collars folding like butterfly wings or springing out like wings. For the evening huge taffeta bows were put over otherwise strict navy dresses. Yamamoto also showed a few culottes and some pants equipped with flying panels.

Models danced down the runway on cool piano music. They sported neat, brushed-back hairdos, pale faces, strongly outlined eyebrows and a deadpan, I-have-nothing-to-hide expression.

Although the number of Japanese showing here has gone down considerably, there is no mistaking the important place they have in the increasingly international fashion landscape.



Comme des Garçons's tailored look, left; Yamamoto: East meets West

WEEKEND

How Fiction Takes On the Bomb

by Hans Koning

Nuclear war has been a subject of fiction since the late 1940s: books and films have dealt with it in various ways as a semi-documentary, or with the black humor of "Dr. Strangelove." For some it was simply one more super-disaster after the hurricanes, volcanoes and burning skyscrapers, with the surviving young couple as the happy ending. But increasingly, as our politicians are seen to be thinking about what used to be called the unthinkable, the treatment has become more serious and more apprehensive. The serious novelist or scriptwriter saw that this was one story that could not be dealt with in a detached way. It was not about someone else's fictional death but about the death of the writer and of all of us.

Here was a baffling problem. We are beginning to perceive that after a nuclear war the odds are against any "day after." As it is entering the consciousness that nuclear war will not be like the last-war-only-more-so but more likely the end of history, all other human fears and hopes dissolve into infinitesimal triviality. How are artists to struggle with this new apprehension and yet give it the dramatic or tragic form we use for our (infinitesimal) other problems? How can the same format serve a death in the family or love or jealousy and also the end of history?

Put like that, the answer is that it cannot. The subject has to be limited in some way lest it overwhelm its author.

We have serious books and films that deal with an "after." Here is one kind of limitation. The very fact that there is an "after" allows us to relativize nuclear war. It is also inherent in the subject that the "after" is depicted less frighteningly (even if it is as hopeless as in, say, "On the Beach") than the images we ourselves may conjure up in a sleepless night. The streets of San Francisco as seen from the submarine in "On the Beach" were antiseptically empty; they were not full of rotting corpses covered with mutant flies.

Raymond Briggs' surviving couple in "When the Wind Blows" are old and together when they die,



Andrei Tarkovsky, director of "The Sacrifice."

quietly and even with some dignity. There is no nightmare here of children in helpless agony or of people killing each other in their panic. The film clips I have seen of 1945 Hiroshima after its "small" bomb were much more frightening. Briggs, too, limited his frame.

Another limitation, which paradoxically tells us more rather than less, is the limitation of the "before." It tells us more because it is not futurism or speculation; this is where it's at now. Right now we are in the "before." We hope or pray it will remain a before but its threat already affects and indeed must mar our lives. (The New York Times has several times reported on high school children who, asked to do an essay on the year 2000, write, "There won't be one.")

In a book, play, or film about the "before," it makes no difference whether we are shown war breaking out or not. Such a work is not about war and certainly not about the pride or ignorance of the men who start it. It is about our awareness of the silent missiles pointing at us and at them. It is about the sword over our heads. The pathetic inadequacy of that metaphor shows how far down the road we have traveled.

I wrote such a "before" novel.

"Acts of Faith," in which it is not clear whether the portents of war are real or exist only in the mind of the protagonist. (Some U.S. publishers who rejected the novel after said this took away from its effectiveness "as a thriller." I believe that their reaction showed that they, lucky for them, have never thought through what nuclear war means.)

I am bringing up my own work here only because I claim that it helps me understand what Andrei Tarkovsky was doing in his recent and final film, "The Sacrifice." This is such a "before" work of art. It seems to me that Tarkovsky has achieved what any writer wrestling with this has tried for. He leads his audience through the very agony—not in scale, but in kind—that the film's personages go through. This makes for a terrifying experience, yet such a film could hardly be genuine if it were not terrifying.

But Tarkovsky has succeeded in such a complete way that I for one feel unable to rate his film in the way of the movie critic. The fatality of his film, the necessity for every image to be just as it is, comes across so steadily that it looks as if the film were Tarkovsky's own sacrifice, as if he could only have had such insights by being at death's door himself (he died in December). He wrote an early treatment for the film in January and February 1984, and it does not at all have this finality. It was clearly but a step on the way.

The film puts us in a house on a distant shore, in a lonely corner of a lonely country, Sweden. That location may have been a result of Tarkovsky's exile from Russia, but it had to be. The force with which we are made to feel victims, passive and not active, demands this neutral corner far from any power politics. In this house we live through a day, a night, and a morning. Alexander, the protagonist of the film, is himself an outsider, a former actor who felt he had to give up his "make believe" and who is thus twice neutral. There are also his wife and two visitors, one of whom, the doctor, has a secret affair with the wife. There is Alexander's little boy who just had a tonsillectomy and is not allowed to speak for a week.

In the opening scene of the film this boy is silently planting a dead sapling while his father tells him about the benevolence of all regularly repeated efforts no matter how futile they may seem. Tarkovsky touches here on a whole world of mystery interwoven with every religion, but nothing is stressed or rubbed in. It passes like a warm breeze.

That evening we hear quarrels, dark and light interchanges. In between images of the lovely and stark wooden house, the water and the fields around it, are gray-and-white dreamed glimpses of city streets where people run every

which way to save themselves from an unseen danger, stumbling over litter, clanking burned-out cars.

The turning point of those hours in the country house is a short government announcement on television. Couched in ambivalent bureaucracy, it announces an atomic attack. The words peter out, the electricity and the telephone go off. Nothing violent is seen or heard but the oscillating of glasses on a tray that climaxes in the roar of planes or some other war machines in the sky. A pitcher of milk in the cupboard falls over and spills. But with such images a sense of unbearable threat and fear is created, then brought within the range of our daily emotions when the wife begins to scream, "This is all my fault. It's my punishment."

The sacrifice is that of Alexander. In his "mortal, nausous, animal fear" he prays to God "to make everything as it was before, like this morning, like yesterday." The price is that he will give up everything that ties him to life, his son, his family, his house. And he will never speak another word.

Stunning, fearful things happen through that night. But when morning comes and Alexander wakes up from a brief sleep, the light is back on, his wife has put his favorite tape of Japanese folk music on his recorder, the telephone works. No one talks of the previous evening, why visitors are back in their quarters of "before." It can't all have been a dream: Why would the immaculate doctor be unshaven, why would the ladder Alexander has used for a desperate night visit to the servant Maria, who is a witch, still be in place against the balcony? Alexander has to fulfill his promise. He becomes mute. He burns down his house. When the film ends, he is taken away in an ambulance, and we see his little son dragging two buckets in order to water the dead sapling. Then we read Tarkovsky's dedication of the film to his own son, "with hope and confidence."

"The Sacrifice" must draw any one willing to open his or her mind to it through the very range of fright and despair kept hidden somewhere in each personal universe. But it would be a terrible mistake to see this as a catharsis, setting us free to get back to our dullness, even as the wife and her doctor-lover get back to theirs. If we don't commit ourselves to some kind of sacrifice, be it a reflected one, our house will burn down too. That is the warning. Tarkovsky's catharsis can only be that it leads us to try and cope with our world. Indeed, leads us to try and change it, with that same confidence some of our predecessors felt before Aug. 6, 1945. Nothing more could be asked from a work of art, and I believe Tarkovsky has been the first to achieve it.

Hans Koning's "Acts of Faith" will be published in the United States in January 1988 by Don Heller/Holt.



Cesar Domela and, right, his "Relief No. 47," in painted wood, sculpted wood, and steel.



The Lines and Circles of Domela

by Michael Gibson

PARIS — At 87, Cesar Domela is a tall, lean man with a shock of white hair and something very Dutch about his features. His father, F. Domela Nieuwenhuis, had been a leader of the Dutch Socialist movement, and when he died representatives of the movement invited Cesar, then 22, to succeed him.

But young Domela did not feel cut out to be a political leader and left to escape such a fate. He went to Switzerland and settled for a while in Ascona where he started painting. He is entirely self-taught and his evolution, which rather paralleled that of Piet Mondrian before either had seen the other's work, is all the more surprising for this reason.

Modern art was not discussed in his family. Painting, in his father's view, might have been too much to demand of the young man who could hardly disagree, but felt that the matter was outside his competence.

His first paintings were landscapes, but from the outset they had an abstract quality and a sense of simplification. A year later he began producing some rather austere abstracts, some of which, with their perpendicular lines, might easily look like a Mondrian to an inattentive glance.

The two became friends in Paris in 1924. Early on, Domela says, he felt the need to bring the straight line into his paintings — "Because there are no straight lines in nature," he says after some reflection.

"Mondrian, in some ways, was a bit odd," Domela recalls now. "A typical hermit. He had even painted his studio like a Mondrian: horizontal and vertical lines and big colored areas, and that was where he lived — a bachelor of course." Domela came under Mondrian's influence and at one point even attempted a few neo-plastic interiors in the same manner. "But after a while," he observes with good humor, "I realized that you can't live in a painting, you have to paint."

The studio-work-of-art did not make for relaxed living. Domela once picked up a pack of cigarettes, helped himself, and put it back on the table. Mondrian immediately put it exactly where it had been before to restore the balance of the room.

And then there was the way he danced. "He was fond of jazz and when friends dropped in from Holland, we would go dancing in a place not far from his studio. Mondrian's dancing was 'square' and all his gestures were in straight lines, either parallel or perpendicular to one another."

Domela remembers this period as very positive for his art. "I learned a tremendous discipline [from Mondrian], and a method of composition that is something very pro-

"I could not fancy myself painting horizontal and vertical lines and squares or rectangles all my life"

found." The two of them would spend days discussing the ideal width of a line in a given painting, or the exact shade of red that they should use as one of the three primary colors. But after about five years Domela began to have an itch to change.

"I could not fancy myself painting horizontal and vertical lines and squares or rectangles all my life, so I decided to extend the neo-plastic vocabulary somewhat and began making reliefs." The materials he used at the time were strips of metal and glass; they were in the line of the De Stijl group, but Mondrian, the purist, disapproved. "When he visited my studio, in those days, he would sit with his back to these works so as not to have to look at them. This made me laugh of course, and I teased him about it. He didn't mind being teased — he was a very nice fellow — really, he was!"

Ultimately Domela cast off all the constraints of the style he had imposed upon himself. "It is not easy to turn away from something in which you have really believed, to destroy it by degrees. It leaves scars, you know. But once I began finding my own form, I no longer regretted anything."

He started making his reliefs, which have very much a flavor of the '30s, in a wide range of woods, metals and plastic, and occasionally in some artistically exotic materials such as crocodile and sharkskin, celluloid, plexiglass and cork. Above all, he began using circular forms once more.

Domela moved to Berlin in 1927 and stayed for seven years. He left in 1933, his work classified as "degenerate art" by the Nazis, and because his wife, Ruth, was Jewish. They stayed in Paris throughout the war, in La Cité Fleury, an urban oasis overgrown with wisteria, and reserved for artists, and somehow escaped notice. Jeanne Bucher showed Domela's work during the war and in 1943, l'Esquisse, a gallery on the Ile de la Cité, organized a clandestine exhibition in which works by Domela were displayed beside others by Kandinsky and by Nicolas de Stael.

One day, the director called Domela: Would he please come immediately. It seemed that Gestapo agents had come by, looked at the exhibition and announced that they would be back. Domela made three trips on his bicycle with Kandinsky, de Stael and Domela's precariously held under one arm. He did not see the gallery director again until after the war. "You want to know why I was so scared?" he asked Domela when they met again. "The cellar under the gallery was being used as an arms cache for the Resistance!"

During the war in Paris Domela was often in touch with Kandinsky, for whom he has great admiration. "In fact," he says, "I tried, in my own work, to reconcile the ideas of Mondrian with those of Kandinsky — but I did not succeed. It can't be done because their conceptions are too far apart."

Domela also taught himself cabinetmaking, apparent in the way he assembles his reliefs. "But I do not believe you can really teach art. Either you have it in yourself or you don't. And when you do have it, you manage even if you are self-taught. I taught myself everything. All a teacher can do is make the road a bit shorter."

Cesar Domela, 65 Years of Abstraction: Musée d'Art Moderne de la Ville de Paris, to May 10; Musée de Grenoble, June 4-Sept. 2; Amsterdam in October.

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INTERNATIONAL ARTS GUIDE

ENGLAND

CAMBRIDGE:
• Fitzwilliam Museum.
— To Mar. 3: The Private Degas displays the full range of Degas' work: over 100 drawings, paintings, sculptures, posters and prints from museums throughout Europe and the U.S.

LONDON:
• Barbican Centre (tel: 638.41.41).
— To April 26: Russian Style 1700-1920: Court and Country Dress from the Hermitage. 120 costumes and fashion accessories, including Imperial wardrobes, from the Hermitage Museum in Leningrad.
• Hayward Gallery (tel: 928.57.08).
— To June 7: Le Corbusier: Architect of the Century, includes models of Le Corbusier's major buildings and projects, photographs, working drawings, paintings, sculpture, tapestries, engravings and furniture.
• Royal Academy of Arts (tel: 734.90.52).
— To April 5: British Art in the Twentieth Century traces the development of the British art beginning in 1910 with the first exhibition of Post-impressionist paintings in England and includes works by Bloomsbury artists, the Vorticists, Henry Moore, Francis Bacon, Ben Nicholson and Anthony Caro.
• Tate Gallery (tel: 821.13.13).
— To June: British and American Pop Art: prints from the Tate's collection, including works by Peter Blake, Patrick Caulfield, David Hockney, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, and Andy Warhol.
— To April 19: Naum Gabo (1890-1977): Sixty Years of Constructivism: 100 geometric works built from transparent materials.

FRANCE

PARIS:
• Centre Georges Pompidou (tel: 42.77.12.33).
— To Mar. 22: Oskar Kokoschka drawings, 1906-1926.
• Bibliothèque Nationale (tel: 42.61.82.83).
— To May 3: The Human Form: 341 engravings by Rembrandt from the Bibliothèque Nationale's collection.
• Espace Photographique (tel: 42.86.87.89).
— To May 3: Weegee, New York 1935-1960. A retrospective of the celebrated New York photojournalist Arthur Fellig.
• Ecole des Beaux-Arts (tel: 42.60.34.57).
— To May 10: Matisse: Rhythm and Line: 400 drawings, prints and book designs by Matisse from museums and collections in France and abroad.
• Musée Carnavalet (tel: 42.72.21.13).
— To Apr. 26: A Century of Parisian Life: 500 engravings and photographs of Paris from 1843-1944.
• Musée du Petit Palais (tel: 42.65.12.73).
— To May 17: Northern Light: 170 works by Scandinavian artists, 1885-1905.

GERMANY

BERLIN:
• Berlinische Galerie (tel: 261.92.94).
— To April 4: Art in Berlin from 1870 to the present.
• Nationalgalerie (tel: 2.66.6).
— To May 28: 750 Years of Urban Development in Berlin.

COLOGNE:

• Walraf-Richartz-Museum.

DUSSELDORF:

• Kunsthalde.
— To Apr. 20: Joan Miró's paintings — Surrealist, 1930s, and post-war works — are featured in this first retrospective of his work since the artist's death in 1983.

MUNICH:

• Städtische Galerie im Lenbachhaus.
— To March 29: Franz von Lenbach and His Time, marks the 150th anniversary of the portraitist's birth; 180 works are on view.

STUTTGART:

• Staatsgalerie (tel: 212.50.50).
— To May 31: The first comprehensive exhibition of the drawings and sculpture of Johann Heinrich Danneberg (1758-1841).

ITALY

FLORENCE:
• Palazzo Pitti (tel: 21.34.40).
— To June 30: The Collections of the 20th Century: works by Italian artists 1915-1945.

MILAN:

• Pinacoteca di Brera.
— To May 10: 47 Impressionist paintings on loan from American museums.

ROME:

• Galleria Nazionale d'Arte Moderna (tel: 80.27.51).
— To Apr. 12: Retrospective of the work of Domenico Grolli: 80 paintings, 120 sketches, sculptures and engravings from museums and private collections.

VENICE:

• Palazzo Grassi (tel: 710.71.1).
— To May 31: Ettore Arimboldo: 16 paintings by the Lombard artist Giuseppe Arimboldo (1527-1593) with 300 similar surrealist, cubist and fantasy portraits by 19th and 20th century artists.

THE NETHERLANDS

AMSTERDAM:
• Stedelijk Museum (tel: 573.29.11).
— To April 12: A retrospective of Bauhaus artist Oskar Schlemmer (1888-1943) which features examples of the artist's paintings, sculpture, drawings, theatrical set design and costumes.
• Van Gogh Museum (tel: 020.76.48.81).
— To April 12: Paintings and photographs by the Swedish dramatist August Strindberg.

SPAIN

BARCELONA:
• Centre Cultural de la Caixa (tel: 301.11.14).
— To Mar. 22: 165 examples of the drawing and graphic work of Edvard Munch.

MADRID:

• Centro de Arte Reina Sofía.
— To Apr. 10: Touring retrospective exhibition, organized by the Museum of Modern Art in New York, of the graphic work of Jasper Johns.
— To June 7: Retrospective comprising 200 works by the Mexican painter Diego Rivera (1886-1957).

SWITZERLAND

MARTIGNY:
• Fondation Pierre Gianadda (tel: 026.39.78).
— To Mar. 29: Paintings and watercolors by Russian abstract artist Serge Poliakoff.

DOONESBURY

1205. A FLAGSHIP STRICKEN CALLIGRAPHER IS DRIVEN FROM SUNBAD-I-GABUS.

1238. A HERETIC PERISHES IN CASTLE.

STILL, I FEEL GOOD ABOUT MYSELF.

THIS GOD DESTROYS HIS ENEMIES!

1276. ON THE MALAYSIAN ARCHIPLAGO, A GRUESOME TROPHY SHINES IN A LAGOON.

SOMETIMES IT SEEMED THE 19TH CENTURY WOULD NEVER END.

I KNOW THE FEELING.

مكتبة الأحرار

WEEKEND

Mostly Mozart, Mostly Brussels



The facade of the first Théâtre de la Monnaie in 1700.

by David Stevens

THE Parisian penchant for making fun of Brussels does not extend to the field of opera. For several seasons, operatic life in Paris has been enlivened by periodic visits of the Belgian National Opera, whose production of "Don Giovanni" is packing the Théâtre National de Paris-Châtelet for a half-dozen performances as the centerpiece of the Paris theater's current Mozart festival.

This "Don Giovanni," which dates from a couple of seasons ago, has become a kind of signature production for the Brussels company and a symbol of the highly organized, systematic and artistically ambitious approach that in the last six years has made the Théâtre Royal de la Monnaie, the company's home in Brussels, one of the most exciting operatic houses in Europe.

The man at the controls is Gerard Mortier, a 43-year-old native of Ghent who became director of the Monnaie in 1981 after having spent several years in the administration of major German opera houses. Under various titles he was in charge of artistic planning in theaters that perform almost daily for 10 or 11 months a year, notably from 1973 to 1979 as the right-hand man to Christoph von Dohnanyi when the latter was intendant and music director in Frankfurt and then at the Hamburg State Opera.

He took over the Monnaie from Maurice Huisman, a veteran theater administrator who had actually run the Monnaie for more than two decades. Huisman's shrewdest move was to induce Maurice Béjart in 1958 to make the Brussels theater the headquarters of his recently formed Ballet of the 20th Century. That made the Belgian capital a dance capital. On the operatic side the situation was more modest — not without its

highlights, but in general a kind of respectable provincialism.

One of Mortier's first moves was to upgrade the orchestra, which up to then had labored under a deservedly grim reputation. It was strengthened in quality and increased to 96 musicians, and the chorus raised to a permanent force of 56. Sir John Pritchard and the young French conductor Sylvain Cambreling were made co-music directors, and the orchestra was given an extra-operatic identity in the form of a concert series; for the 1987-88 season, 21 concerts of 12 different programs are scheduled.

Cambreling, 39, whose career has blossomed rapidly in the last decade in all areas of the repertoire, is now the music director; in the current Paris appearances, he again proved himself to be a sensitive and invigorating Mozartian, both in the pit for "Don Giovanni" and in a concert that included a beautifully shaped account of the "Posthorn" Serenade. The veteran Pritchard has stepped back to "permanent guest conductor," a title he shares with Hans Zender, while Dohnanyi, Mortier's former boss in Frankfurt and Hamburg and now music director of the Cleveland Orchestra, is "artistic adviser" and the conductor of productions ranging from Lehar's "Merry Widow" last year to a Wagner "Ring" cycle scheduled to begin in 1990.

There have been physical renovations, too. The Monnaie has just reopened this season after major reconstruction, including a renovation of the stage machinery and the raising of the stage tower by four meters. The present theater, opened in 1856, is the third to be built on the site of the 17th-century mint (hence La Monnaie in French, De Munt in Dutch). It is an attractive house, but not a big one — the traditional semi-circular auditorium at Flämme holds 1,160.

Some of the company policies are dictated

by circumstances. All productions are in the original language — Verdi in Italian, Strauss in German, Janacek in Czech — more because of Belgium's intractable bilingualism than for artistic reasons. "I would very much like to give Janacek in a language the audience understands," Mortier says. "With 'Jenufa's' next season, it is well enough known and easy to understand visually, so I think we can do without subtitles." But "From the House of the Dead," scheduled for 1990, depends much more on words than action, and Mortier concedes he will likely have to use the newly fashionable text projections.

Belgium is not a great producer of singers, nor does the Monnaie have the resources to compete in the star-singer market. The result is a concentration on ensemble theater and the stressing of theatrical values — particularly by hiring outstanding stage directors from both the lyric and spoken theater. Some of the directors engaged for next season are Peter Stein for "Otello," Ruth Berghaus for Berg's "Lulu," Liliana Cavani for Strauss' "Elektra," Karl-Ernst Herrmann for Gluck's "Orfeo."

There is no permanent troupe of singers, but Mortier stresses that "ensemble is most important," which implies the frequent use of singers who are used to working together. It also means some creative scouting for talent, and a look at some recent cast lists makes it clear that Poland, not generally thought of as a great producer of voices, has been a rich source of it for Mortier. Barbara Madra and Joanna Kozłowska, the Elvira and Zerlina of the "Don Giovanni," are both products of the Poznan Conservatory.

There is one exception to the general absence of star singers. Belgium claims one great singer — the bass-baritone José Van Dam — and he has developed a symbiotic relationship with the Monnaie. Van Dam, a serious artist whose vocal powers are equal



Jose Van Dam, left, as Don Giovanni; Kolas Kovats, as commendatore.

to a wide range of roles, has a house where he can show that range — from Don Giovanni to Boris Godunov, Falstaff to the Flying Dutchman — without going far from home.

But the most striking feature of Mortier's regime has been the systematic, long-range building of the repertoire. The most developed product of this approach so far has been the operas of Mozart, both the familiar — "Don Giovanni," "Così fan tutte," and the less well known — "Lucio Silla," "La Finta Giardiniera," Pritchard and Cambreling are solid Mozartian conductors, and the stagings have never been less than interesting, whether it is Herrmann's controversial and complex "Don Giovanni," Luc Bondy's poetic "Così" (which is being played in Brussels at the same time), or Patrice Chéreau's "Lucio Silla," which made stylized sense of a complex opera seria libretto.

The Mozart productions also have done much to carry the Monnaie's new reputation around — they have been seen at the Vienna Festival and the "Don Giovanni" is in the program of the Berlin Festival in September.

"Lucio Silla" was a co-production with La Scala and Chéreau's theater in the Paris suburb of Nanterre, and the "Così" was also seen there as well. (The traffic runs the other way, too, for Paris opera fans can buy a package that includes round-trip train fare to Brussels and a Sunday matinee ticket.)

Other areas of special emphasis have been the operas of Leoš Janáček and those of the so-called Second Vienna School and some of their contemporaries. This means not only Berg's "Wozzeck" (1983) and "Lulu" (next season) and Schoenberg's "Moses und Aroa" (in 1990 or later), but next year brings "Der Ferne Klang" by Franz Schreker, a Schoenberg contemporary whose music is only beginning to emerge from oblivion.

Mortier concedes no great love for the standard French repertoire. "I don't like Massenet very much, and Gounod even less," he says. But he is contemplating a concert performance of Halévy's "La Juive" and long-range planning includes the massive "Les Troyens" of Berlioz. "I hope we can find a tenor for it," he adds.

'Tin Men'

Continued from page 13

with how to deal differently with the same subject."

Indeed, the greatest golf in "Tin Men" is the one separating men from women. In the first few scenes of the movie, Tilley smashes into Babowsky's brand-new Cadillac, the two men brawl on the street and each vows retaliation. Over the next few days, Babowsky kicks out the headlights of Tilley's car and Tilley smashes the windows of Babowsky's auto. Then Babowsky sets out to seduce and steal Tilley's wife, Nora (Barbara Hershey), romancing her the same way he would a siding customer, and there Levinson picks up his larger themes. To Tilley and Babowsky, Nora exists primarily as an instrument for inflicting pain on the other. Even when Babowsky actually falls in love with her, and wants Tilley to accede to a divorce, the men settle the issue by shooting pool.

"The crudeness of their behavior is what's fascinating," Levinson said of his characters. "It is infuriating, but it is something that exists. Sometimes it is malicious, sometimes it is unintentional. In the case of Babowsky going to see Tilley about the divorce, he tries to discuss it at first, and then it slides into 'We'll resolve it with a game of pool.' It makes perfect sense to them. Nora has no part in it — at least to them. That kind of unawareness is the way they function."

Levinson mentions another scene. Nora tells Tilley, "If we went on a picnic, it would be fun." He responds, "What's fun about it? Ants get in the food, there's bees. I don't get it. We have to drive, it takes maybe an hour to get there, then you sit in grass and eat. Why is that fun?" When Tilley suggests just eating in front of the television set, Nora walks out of the room, and Tilley is left wondering what he said wrong.

At the same time, Levinson recognizes that, in the age of the "sensitive man," the male writer who exposes these unpleasant truths often gets branded a sexist or misogynist. "You're criticized for believing in the things that you're just trying to illustrate," Levinson said. "I always felt that you sometimes learn more about the male-female relationship by not showing it, by not having the man and woman together on camera the whole time. You see how each group acts by itself."

He places his intimate observations within a larger and more unsettling context, too. The immediate changes in "Tin Men" are personified by the Maryland legislators investigating the aluminum siding business. But there is another, more cryptic metaphor in the form of the black Volkswagen beetle that periodically crosses the path of the tin men's sedans. What seems to be dying by the end of "Tin Men" — which is pointedly set in the summer of 1963, before the Kennedy assassination, the Vietnam War escalation, and the rise of modern feminism — is a brash, bullying spirit that Levinson evokes in Cadillac and Sinatra songs, symbols of an America that was nothing if not macho.

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A Centennial Message from the International Herald Tribune

The Old Philadelphia Lady: A Letter Almost 19 Years Long

From Centigrade to Fahrenheit.

To the EDITOR OF THE HERALD:—

I am anxious to find out the way to figure the temperature from Centigrade to Fahrenheit and vice-versa. In other words, I want to know, whenever I see the temperature designated on Centigrade thermometer, how to find out what it would be on Fahrenheit's thermometer.

"OLD PHILADELPHIA LADY."

Paris, December 24, 1899.

And it did. In fact, it was not until seven months after Bennett's death on May 15, 1918, that the letter ended its run. (But even today, it reappears on particularly important occasions.)

What seems most likely is that Bennett himself was the unseen hand on the OPL's pen. His long-time aide, C. Imman Barnard, later reported that this was part of Bennett's personal campaign to convert the world to the use of Centigrade readings. Bennett did have a passion for the subject: Centigrade thermometers could be found throughout his various homes and apartments; they hung from the trees of his Riviera estate, and for awhile he even carried one around in his pocket.

In fact, a drawing of a so-called "Young Philadelphia Lady" also made regular appearances in the Herald, wearing a Centigrade thermometer on her gown.

Bennett himself maintained an amused silence about the OPL, which only inspired further comment.

No question, the lady created quite a stir.

And almost every day, somewhere in the world, someone would read the letter for the first time and, out of pity, send the poor old dear a conversion method. A large file of answers began to accumulate.



YOUNG PHILADELPHIA LADY.

Reactions ranged from amusement to fury. Some exasperated readers threatened to quit the Herald if the letter continued to appear. Others, reading the paper only at intervals, were surprised that the OPL had written again; on the very same subject, they noted innocently, that they'd read about three years previously. One letter writer in 1912 may have

spoken for most readers, however, when he saluted the paper for the services it provided him and then acknowledged, however reluctantly, that "even the Old Philadelphia Lady makes us feel cozy."

Most of these long-ago responses have since been lost. But sure enough, when the OPL letter was rerun in 1980 to mark the opening of this newspaper's Asian edition, responses from helpful readers again began to flow in from all parts of the world.

If the eccentric Mr. Bennett didn't actually write the letter, his complicity in the affair is reasonably clear. A dedicated advocate of finding simpler and more efficient ways to do things, he was the first publisher in Europe to use the linotype for printing, motor vehicles for newspaper delivery and radio for news gathering. It is perfectly in character that he would be among the first Americans to prefer Centigrade thermometer readings.

How does one make the long-sought conversion? There's no one simple way. But one method is to multiply the Centigrade figure by 9, then divide by 5, then add 32 to the result. If the Centigrade reading is below 0, then simply omit the third step.

Were Bennett alive today, he probably would be delighted to find that the method he preferred is gaining ground. And he might well be warning up another long-run episode. But on what subject might the Old Philadelphia Lady want help this time? Tell us. The replies we like best will be published. (But only once.) There are modest prizes available: Box 1987, International Herald Tribune, 92200 Neuilly, France.

This is the seventh in a series of messages about the IHT which will appear throughout the Centennial year.

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Netherlands	Fl.	634	340	190	1.75	3	Fl. 1.25	Fl. 455
Norway*	N.Kr.	1,650	900	500	4.50	8	N.Kr. 3.50	N.Kr. 1,274
Portugal	Esc.	19,000	10,400	5,700	52	125	Esc. 73	Esc. 26,572
Spain*	Ptas.	26,500	14,600	8,000	73	135	Ptas. 62	Ptas. 22,568
Sweden*	S.Kr.	1,700	920	520	4.70	8	S.Kr. 3.30	S.Kr. 1,200
Switzerland	S.Fr.	490	270	148	1.35	2.50	S.Fr. 1.15	S.Fr. 418
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INTERNATIONAL FUNDS (Quotations Supplied by Funds Listed) 19 March 1967

Not asset value quotations are supplied by the Funds listed with the exception of some quotes based on issue price.

Net asset value quotations are supplied by the Fidelity Funds with the following frequency: (d) - daily; (w) - weekly; (b) - bi-monthly; (r) - regularly; (i) - irregularly. The numerical symbols indicate frequency of quotations supplied: (d) - daily; (w) - weekly; (b) - bi-monthly; (r) - regularly; (i) - irregularly.

DM - Deutsche Mark; BF - Belgium Francs; C\$ - Canadian Dollars; FF - French Francs; FL - Dutch Florins; LF - Luxembourg Francs; ECU - European Currency Unit; Sfr - Swiss Franc; Y - Yugoslav Dinar; A\$ - Australian Dollars; £ - Pound Sterling; \$ - US Dollar; AU - Available Locally; N.A. - Not Communicated; B.C. - Back Cover; S.S. - Second Story.

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TECHNOLOGY

Japanese Research Aims At New Computer Standard

By SUSAN CHIRA
New York Times Service

TOKYO — Ken Sakamura, like many researchers before him, is trying to make computers as ubiquitous and easy to use as automobiles. What makes Mr. Sakamura's effort unusual is that his plan — a new standard architecture for computers — has been embraced by some of the biggest names in Japanese electronics.

Mr. Sakamura has dubbed his plan TRON (from the Japanese for real time operating nucleus) and has persuaded more than 50 Japanese companies to put aside rivalries and join forces with him to design a TRON operating system and TRON chips.

The \$60 million effort could end Japanese reliance on U.S.-designed software and processors — although that could be many years away.

"You can get into any kind of car and drive," said Mr. Sakamura, 35, an associate professor of information science at Tokyo University. "But you can't do that now with computers." If his ideas are adopted, he insists, any computer will eventually be able to use any kind of software.

But U.S. manufacturers have become more aggressive in defending their market. For example, Intel Corp. and Motorola Inc. have refused to sell the designs for their newest 32-bit microprocessors to Hitachi Ltd. and Fujitsu Ltd.

These tensions have heightened Japanese interest in the project, unveiled three years ago. Fujitsu and Hitachi have announced plans to develop their own 32-bit microprocessors — the first TRON chips. Matsushita Electric Industrial Co. and Mitsubishi Electric Corp. are also working on TRON chips, the prelude to TRON computers. The Sakamura research team has drawn up operating systems that communicate with each other.

Mr. Sakamura envisions several different types of TRON systems: ITRON for robots and machine tools, BTRON for work stations and personal computers and CTRON for large mainframes. NEC Corp. and Hitachi already sell software for ITRON.

MR. SAKAMURA, a fan of science fiction, says that in the future a computer will be an integral part of every desk. Changes in the day's agenda can be made easily with a few pen strokes. At the end of the day that computer will send a message to one's home computer to turn on the lights and start heating the dinner.

No one in the computer industry here wants to dismiss TRON, but analysts say it will take time before it is commercially viable.

"At this point it's an idea with few prototypes," said John P. Stern, representative of the United States Electronic Industries Association. "But it behooves any company that wants to be a long-term force in the microprocessor market here to find out about the project and monitor it."

Overcoming U.S. competition will be tough, given the dominance of the MS-DOS operating system, developed by Microsoft Corp. and used by International Business Machines Corp. and makers of compatible hardware, and American Telephone & Telegraph Co.'s UNIX system. Both DOS and UNIX have many software programs available, while little has been developed so far for TRON.

Also TRON's 32-bit chip will enter the market more than a year after the U.S.-designed Intel 80386 and the Motorola 68020 chips. But analysts here said TRON could become the standard for Japanese industry, now plagued by competitive, incompatible systems.

Mr. Sakamura said TRON was prompted partly by the inadequacies of U.S. chips in handling the complicated Japanese language, which uses thousands of ideographs, the graphic symbols that portray things and ideas.

But he denied that the project was conceived to displace U.S. manufacturers. He said the TRON specifications would be available to any manufacturer contributing \$3,000 to his research.

Currency Rates

Cross Rates	March 19
American dollar	1.0000
British pound	1.6450
French franc	6.5596
German mark	1.9364
Italian lira	2036.27
Japanese yen	163.60
Netherlands guilder	2.2037
Portuguese escudo	200.48
Spanish peseta	166.64
Swiss franc	1.7366
West German mark	1.9364
Yen	163.60

Other Dollar Values	March 19
Canadian dollar	0.7500
Costa Rican colón	15.0000
Czechoslovak koruna	166.64
Danish krone	6.4656
East German mark	1.0000
Israeli sheqel	3.4834
Italian lira	2036.27
Japanese yen	163.60
Portuguese escudo	200.48
South African rand	1.4863
Swedish krona	4.6656
Swiss franc	1.7366
Taiwan dollar	24.6370
Thai baht	50.0000
West German mark	1.9364
Yen	163.60

Source: Reuters. Note: U.S. dollar = 100 cents. All other currencies are quoted in U.S. dollars. For example, 1 British pound = 1.6450 U.S. dollars.

Interest Rates

Interest Rates	March 19
1-month T-bill	7.50%
3-month T-bill	7.75%
6-month T-bill	8.00%
1-year T-bill	8.25%
2-year T-bill	8.50%
3-year T-bill	8.75%
5-year T-bill	9.00%
10-year T-bill	9.25%
30-year T-bill	9.50%

Source: Federal Reserve Bank. Note: All rates are annualized. For example, 7.50% on a 1-month T-bill means a return of 7.50% per year.

Key Money Rates	March 19
1-month T-bill	7.50%
3-month T-bill	7.75%
6-month T-bill	8.00%
1-year T-bill	8.25%
2-year T-bill	8.50%
3-year T-bill	8.75%
5-year T-bill	9.00%
10-year T-bill	9.25%
30-year T-bill	9.50%

Source: Federal Reserve Bank. Note: All rates are annualized. For example, 7.50% on a 1-month T-bill means a return of 7.50% per year.

Asian Dollar Deposits	March 19
1-month	6.00%
3-month	6.25%
6-month	6.50%
1-year	6.75%

Source: Merrill Lynch. Note: All rates are annualized. For example, 6.00% on a 1-month deposit means a return of 6.00% per year.

U.S. Money Market Funds	March 19
1-month	7.50%
3-month	7.75%
6-month	8.00%
1-year	8.25%

Source: Merrill Lynch. Note: All rates are annualized. For example, 7.50% on a 1-month fund means a return of 7.50% per year.

Gold	March 19
1-ounce	\$350.00
10-ounce	\$3,500.00
100-ounce	\$35,000.00

Source: Merrill Lynch. Note: All prices are in U.S. dollars. For example, 1 ounce of gold is priced at \$350.00.

Oil	March 19
1 barrel	\$25.00
10 barrels	\$250.00
100 barrels	\$2,500.00

Source: Merrill Lynch. Note: All prices are in U.S. dollars. For example, 1 barrel of oil is priced at \$25.00.

CGE Issue May Total \$1 Billion

'Difficult' Talks
Are Foreseen

By Axel Krause
International Herald Tribune

PARIS — Bankers and government financial officials preparing the denationalization of Compagnie Générale d'Electricité in mid-May said Thursday that a new proposed share issue could generate 5 billion to 6 billion francs (\$820 million to \$985 million).

But, the sources emphasized, the proposal would become the center of "difficult" negotiations between the company, the banks and representatives of the Finance Ministry.

"We have not yet even met among ourselves," a senior banker said, "and there has been absolutely no commitment from the government on all the issues and terms of the denationalization." He said the issues included amounts that could be generated by the new share offering and the number and price of the shares that are to be offered for public sale.

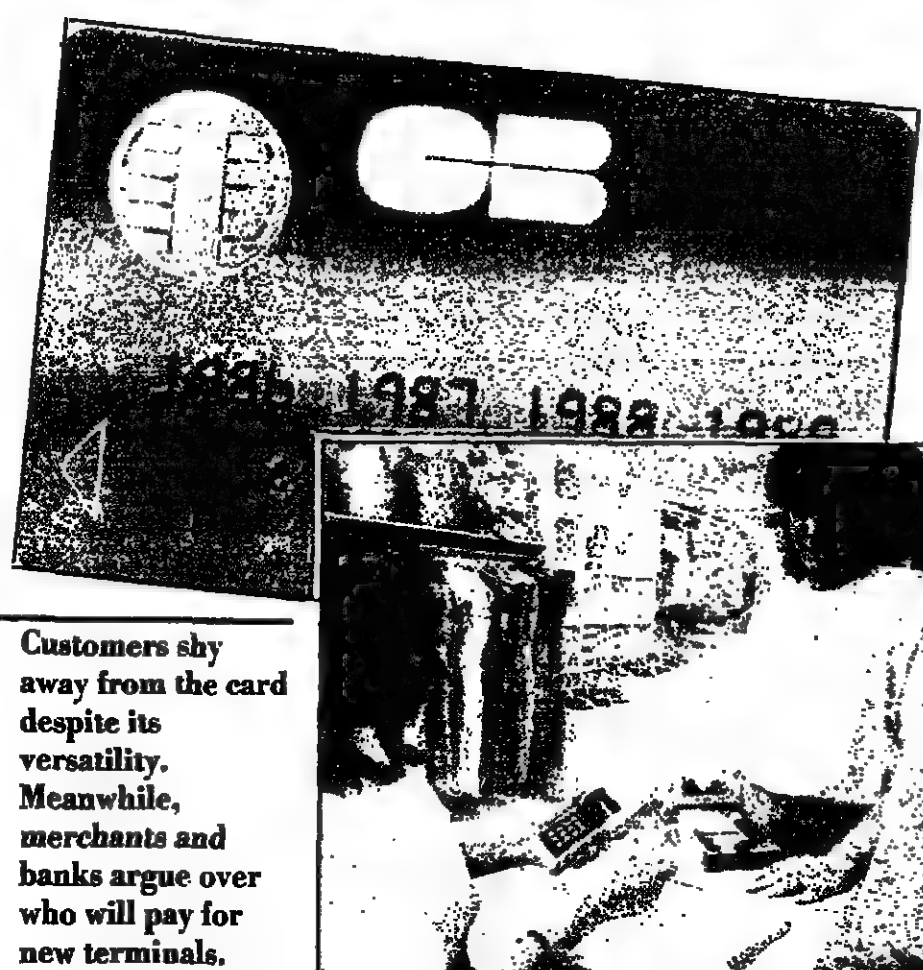
"Telecommunications is a question mark hanging over CGE, particularly with regard to how that segment of their business will evolve in Europe," commented J. Paul Horne, an international economist with Smith Barney, Harris Upham & Co., a New York investment bank.

"It could prove difficult," he said, referring to CGE's current efforts to merge its telecommunications and cable business with that of ITT Corp. into a new company, Alcatel NV, established Dec. 30.

Some bankers and analysts have questioned whether Alcatel will attain its earnings goal for 1987. Company executives, who previously projected Alcatel's net income this year at about 2 percent of sales, or about \$270 million, said on Thursday they were sticking with their earlier estimates for both Alcatel's and CGE's 1986 earnings.

CGE's 1986 sales, including those of the ITT acquisition, rose to an estimated 130 billion francs from 78.5 billion francs in 1985, the company said.

Costs, Custom Outwit 'Smart Card'



A Paris clerk verifies a smart card on a 'certificator.'

By Christopher Boian
International Herald Tribune

PARIS — The so-called "smart card," once envisioned as a high-tech, low-cost answer to the increasingly complex problems of electronic banking, is still struggling to come into widespread use more than 12 years after its conception.

Although banks worldwide seem to be committed in principle to the card, analysts say, unforeseen expenses and disagreement over how to share the costs and the profits of the new technology have hampered efforts to extend the card's use.

Because consumers have resisted the card as unnecessarily confusing, "banks are beginning to back away from technology," said Linda K.S. Moore, editor and publisher of Electronic

Banking Abroad, a Paris-based newsletter.

"Technologies once believed to be economical, such as replacing human bank tellers with ATMs," or automated teller machines, "are often proving to be a liability if people don't use them enough," she said.

The smart card, or "carte à mémoire," as it is referred to here, was invented in 1974 by a Frenchman, Roland Moreno. Unlike other plastic credit cards that store a small amount of encoded data on a magnetic stripe, the smart card employs an integrated microcomputer chip that is capable of recording and storing a relatively high amount of information.

But smart cards currently are twice as expensive to manufacture as the magnetic stripe cards issued by banks and credit institutions.

And their cost-effective-ness relies on two factors:

• The ability to authorize most card transactions off-line. Because the data for each smart-card transaction is encoded and recorded on the card's chip, there is no need for direct access to a central computer for authorization. In theory, this radically reduces the on-line, "real-time" telecommunication costs now paid by owners and users of automated teller machines and retailer networks that employ magnetic-stripe cards.

• The widespread purchase of the card by banks and use by consumers and merchants. Massive production would reduce manufacturing costs. And because every transaction by the cardholder is recorded on the smart card, the cards could be

See SMART, Page 18

U.K. Plan to Sell BP Stake Jolts Market, Labor

By Warren Getler
International Herald Tribune

LONDON — The government's announcement that it would sell its remaining 31.7 percent stake in British Petroleum Co. in the coming fiscal year shook equity markets and brought criticism from the opposition about the timing of the revelation.

Norman Lamont, the Treasury's financial secretary, told Parliament late Wednesday that the transac-

tion reflected the Conservative government's intent "to sell minority holdings in companies as and when circumstances permit."

When the announcement was made, the value of the sale would have been £4.8 billion (\$7.7 billion), but the announcement caused the value of the sale to drop £100 million. Based on BP's closing stock price Thursday, the sale would be valued at £4.7 billion.

The Treasury said Thursday in a statement that the likely proceeds from the sale were accounted for in Britain's 1987-88 budget, which was unveiled Tuesday.

The sale "makes no difference to the public-sector borrowing requirement" set in the budget, the statement said. "It has nothing to do with the future scope for tax cuts."

The Treasury said that payment for the BP shares would be received in several installments beginning in the 1987-88 fiscal year, which starts April 1. It did not specify a precise date for the initial share offering.

Neither Mr. Lamont nor the Treasury statement explained why the government did not mention its plan to sell its remaining stake in BP when the budget was unveiled Tuesday.

In his budget address, Chancellor of the Exchequer Nigel Lawson reaffirmed his commitment to raise £5 billion annually through the sale of government-owned assets over the next three fiscal years.

Previously announced denationalizations of government-owned

Rolls-Royce, also to be denationalized, says pretax profit surged 48 percent. Page 19.

companies already were expected to yield the bulk of that amount during the 1987-88 fiscal year.

Neil Kinnock, leader of the opposition Labour Party, assailed the BP offering as "selling the family silver." He said that the sale would give the government room to promise further tax cuts to garner votes before a national election, which is likely to be held this year.

"They need to be able to show that there is another piggy bank available, another £5 billion to provide themselves with resources for a little bit more jam tomorrow," Mr. Kinnock said.

The 1987-88 budget already includes a £2.5 billion tax-relief package.

The announcement of the proposed BP sale, which came after the closing of both the London and New York stock exchanges Wednesday, jolted share prices in London on Thursday morning.

The Financial Times 100-share index, recovered later in the day, yet still closed 15 lower at 1,991.0. BP's shares closed at 817 pence, down 13 pence from Wednesday's close but up from a morning low of 802.

Britain has reduced its stake in BP. Europe's second-largest oil concern after Royal Dutch Shell, gradually over the years. It last sold a 7 percent stake for £565 million pounds in 1983.

Before the announcement, a further reduction in the government's BP stake was not expected to figure in a list of denationalization plans for the coming fiscal year.

Proceeds from the denationalization of Rolls-Royce Ltd., expected in May, will raise an estimated £1 billion, while the sale of the British airports authority is expected to return £600 million to government coffers.

The Treasury also is expected to receive £1.7 billion in June from the second tranche of payments for British Gas shares, floated in November, an estimated £400 million for the final installment on British Airways shares, floated earlier this year; and up to £150 million from the sale of Royal Ordnance, an arms manufacturer, to either British Aerospace PLC or the engineering group GKN PLC.

U.S. Income, Spending Jumped in February

Compiled by Our Staff From Dispatches

WASHINGTON — Personal income in the United States rose 0.9 percent in February, the biggest gain in 10 months, while consumer spending jumped 1.7 percent from January, the Commerce Department said Thursday.

The department said the February growth in consumption followed a bleak January in which personal spending fell by a record 2 percent.

Spending has swung dramatically in the past three months because of changes in the U.S. tax code. Beginning this year, sales taxes are no longer deductible from income tax, so many consumers bought large items such as automobiles in December, depressing the January figures.

Both increases far exceeded most economists' expectations. Some of the personal income gains stemmed from federal and military pay raises, while automobile sales accounted for most of February's increase in spending.

The 0.9 percent gain in personal income during February marks the best growth since April, and follows a revised 0.2 percent increase in January. The department previously had reported no income growth that month.

Personal income rose \$32.4 billion to a seasonally adjusted annual rate of \$3.6 trillion.

Some income growth was expected because the nation's payroll grew by a seasonally adjusted 337,000 workers in February and

the average work week lengthened 12 minutes to total 35 hours. A 3 percent pay increase for civilian and federal government employees also helped push the figure up, the department said.

Disposable, or after-tax, income rose 1.2 percent in February, again the best showing since April, when it climbed 1.3 percent. Commerce Department analysts credited the increase to the relatively low amount of federal tax being withheld under the new tax system.

The government gradually will take a bigger chunk from paychecks as more people fill out their new tax withholding forms, the department said.

The 1.7 percent rise in personal spending brought the seasonally adjusted annual rate to \$2.85 trillion.

Purchases of durable goods — autos, dishwashers and other large items meant to last three or more years — rose at a seasonally adjusted annual rate of \$2.48 billion during the month. Nondurable goods purchases also increased \$10.7 billion, while services rose \$13.6 billion.

The U.S. personal savings rate — personal income minus purchases, interest paid on consumer loans and money sent overseas — totaled nearly 3.6 percent of personal income, down from January's 4 percent. However, it was far above December's 1.2 percent, when car sales were especially high.

December's savings rate was the lowest since such record-keeping began in 1959. (UPI, AP)

Joblessness in Britain Drops To 11.1%, Lowest Since 1971

The Associated Press

LONDON — Unemployment in Britain fell sharply in February to 11.1 percent, the Department of Employment said Thursday, marking the biggest decrease in the jobless total since 1971.

The figure of 11.1 percent of the work force, seasonally adjusted, was down sharply from 11.3 percent in January, and translated into 3,073,900 unemployed adults, 44,100 fewer than in January.

The employment secretary, Lord Young, said unemployment was falling faster in Britain than in any other Western country.

"We have now had falls for seven months in a row," he said. "In fact, since last July unemployment is nearly 150,000 down."

Lord Young said he expected the jobless total to continue to fall.

The decline was the biggest since 1971 when records began to be kept in their present form, the department said.

Britain still has a higher unem-

ployment rate than many Western countries, and the jobless are a troubling political issue.

Prime Minister Margaret Thatcher is expected to call an early parliamentary election, and if the number of unemployed falls below three million she will be able to claim progress against one of the most persistent economic problems of her nearly eight years in office.

On an unadjusted basis, unemployment was 11.7 percent of the work force, down from 11.9 percent in January, and the number of jobless was 3,225,809.

John Prescott, unemployment spokesman of the opposition Labour Party, said the new figures were "a statistical conjuring trick" brought about by government programs to give temporary jobs to the unemployed.

Malcolm Bruce of the opposition Liberal Party said the government had made 19 changes in the way unemployment is calculated, and the statistics were suspect.

Growth opportunities worldwide

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CURRENCY MARKETS

Dollar Mostly Lower Despite Support

Compiled by Our Staff From Dispatches

NEW YORK — The dollar was generally lower in quiet trading Thursday, but dealers said that technical and fundamental factors called for a slightly higher rate.

They said that the dollar remains in a relatively narrow range, making for unexciting trading. But the currency has found "solid support" at 1.8250 Deutsche marks, they said.

Some asserted that economic reports for February that "show the U.S. is in better shape than West Germany and Japan" could support a rise to 1.90 DM.

The dollar fell in New York to 1.8335 DM from 1.8360 at Wednesday's close, to 151.425 yen from 151.855; at 6.1025 Swiss francs from 6.1085, and to 1.5345 Swiss francs from 1.5365. The dollar edged up against the pound, which closed at \$1.5975, down from \$1.6075 Wednesday.

Earl Johnson, vice president at Harris Bank of Chicago, said the market would remain cautious before a meeting of finance officials of leading industrialized countries during an International Monetary Fund and World Bank conference this spring in Washington.

It will be the first meeting of the

London Dollar Rates

Cash	1 Mo.	3 Mo.	6 Mo.
Deutsche mark	1.8335	1.8365	1.8405
Japanese yen	151.425	151.855	152.285
Swiss franc	1.5345	1.5365	1.5385
French franc	6.1025	6.1085	6.1135

Source: Reuters

finance officials and central bankers since six industrialized countries agreed last month in Paris to stabilize the dollar at current levels.

In London, the dollar ended at

1.8335 DM, down from 1.8365

Wednesday, and at 151.425 yen, down from 151.855. But it gained slightly against the pound, which ended at \$1.6038, down from \$1.6060.

The pound dipped earlier Thursday to under \$1.60, but recovered mainly on good demand resulting from bullish sentiment about the British economic and political outlook, dealers said.

Some European traders said that the recent stability could soon come to an end because participants were looking for excuses to generate some activity. "Politicians are very pleased with the current calm, but we need some volatility," one foreign exchange dealer said.

News that U.S. personal income rose 0.9 percent in February after a 0.2 percent rise in January had no effect on business, traders said, because the figure was largely in line with market forecasts.

In earlier European trading, the dollar was fixed in Frankfurt at 1.8336 DM, down from 1.8371 Wednesday, and in Paris at 6.103 French francs, down from 6.117.

It closed in Zurich at 1.5335 Swiss francs, down from 1.5390.

(Reuters, UPI)

M-1 Rose \$500 Million In U.S. in Latest Week

Reuters

NEW YORK — M-1, the narrowest measure of the U.S. money supply, rose \$500 million to a seasonally adjusted \$738.7 billion in the week ended March 9, the Federal Reserve said.

The previous week's M-1 level was revised to \$738.2 billion from \$738 billion, while the four-week moving average of M-1 rose to \$738.2 billion from \$737.2 billion. M-1 includes currency in circulation, traveler's checks and checking accounts.

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(Reuters, UPI)

28 Japan Banks Set Up Firm to Buy Latin Debt

New York Times Service

TOKYO — In a new approach to the deepening Third World debt crisis, a group of 28 Japanese banks announced Thursday that they had formed a company to buy the member banks' loans outstanding to Latin American countries.

The new venture, to be called JBA Investments Inc., is to be based in the Cayman Islands. Japan's Finance Ministry is expected to approve the venture. It will not, however, provide any money to the company.

According to a spokesman for Fuji Bank Ltd., which is acting as the coordinator for the consortium, JBA Investments will buy the debt from member banks at a discount, allowing the members to get some of the bad debt off their books and claim the loss against taxes.

Japanese newspapers have reported the discount probably would be 30 to 40 percent. Japanese banks' loans outstanding to developing countries totaled more than \$60 billion as of last September.

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Worldwide Trading of Yen Bond Futures Is Coming Soon

Reuters

TOKYO — Global trading of yen bond futures is just around the corner and the futures are expected to be listed soon on the London International Financial Futures Exchange and the Chicago Board of Trade, bond managers say.

"Internationalization of the yen through expansion of overseas portfolios in yen assets is central to the success of global trading of yen bond futures," said Katsuyuki Okayasu, general manager of Yamaguchi Securities Co.'s bond division.

But Tetsuya Dezuka, deputy general manager of the money market section of New Japan Securities Co., one of the most active yen bond brokers in London, said "Tokyo-based orders are necessary for a primary stimulus" for the London exchange's yen bond futures market.

Healthy growth of yen bond futures markets depends basically on substantial liquidity in cash yen bond markets overseas and on the yen becoming attractive to traders there, dealers said.

Yen cash bonds outstanding worldwide are at about 140,000 billion yen (\$21.9 billion), with most held in Japan, they said.

An agreement between the Chicago Board and the London exchange in early February on mutual settlements is expected to link U.S. Treasury bond futures trading in London and Chicago, enabling a continuous 12-hour session, bond managers in Tokyo said, adding the move was made with yen bond futures trading in mind.

The London exchange is preparing for an early listing of yen bond futures after receiving approval from Japan's Finance Ministry in December.

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An agreement between the Chicago Board and the London exchange in early February on mutual settlements is expected to link U.S. Treasury bond futures trading in London and Chicago, enabling a continuous 12-hour session, bond managers in Tokyo said, adding the move was made with yen bond futures trading in mind.

The London exchange is preparing for an early listing of yen bond futures after receiving approval from Japan's Finance Ministry in December.

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BUSINESS ROUNDUP

Rolls-Royce Profit Rose 48% in '86

By Warren Gerdler

LONDON — Rolls-Royce PLC, the British jet engine maker, reported Thursday a 48 percent gain in profit to a record £120 million (£122.7 million) last year from £81 million in 1985.

The sale of Rolls-Royce through a public share offering in April or May is expected to raise around £1 billion, according to analysts.

The company's earnings per share climbed to 23.6 pence, up 55 percent from 15.2 pence in 1985. The higher profit reflected buoyant demand from civil aircraft manufacturers as well as steady orders for the group's military engine division, Rolls-Royce said.

Group sales rose 12.5 percent to £1.8 billion from £1.6 billion in 1985. Sir Francis Tombs, the chairman of Rolls-Royce, said that the

company's backlog of orders at the end of the year totaled a record £3.1 billion and that prospects for 1987 were "encouraging."

Operating profit was £273 million in 1986, up 29 percent from £211 million the previous year.

Sir Francis said that Rolls-Royce had made no decision on whether to launch a new civil aircraft engine, the V-2500 Superfan intended for the proposed A-340 jet of the European consortium Airbus Industrie.

He said that it would take several months for the consortium that is to build the engine, International Aero Engines, to decide on a final design.

Sir Francis said that Rolls-Royce would apply for government launch aid for the new engine's research and development. Industry sources said that the company might ask for as much as £150 mil-

lion to be spent over several years.

International Aero Engines includes companies from five nations and is 30 percent owned by Rolls-Royce. Pratt & Whitney, a subsidiary of United Technologies Corp. of the United States, is also a major shareholder.

IAE signed an agreement with Airbus Industrie on Dec. 22 in which it said that the Superfan would be ready for delivery by mid-1992. However, Sir Francis said he was unsure whether that deadline would be met because the engine is still in the design stage.

Potential customers of the A-340 long-range jet are weighing the question of whether the Superfan, which is supposed to provide 12 percent greater fuel efficiency than engines previously considered for the A-340, will be available on time. Airbus has set May 1992 as the delivery date for the jet.

Swissair Chooses U.S. Plane To Replace Aging DC-10s

Reuters

ZURICH — Swissair said Thursday that it had chosen McDonnell Douglas Corp.'s MD-11 long-haul jets for the first stage of the replacement of its aging fleet of DC-10s. The carrier said it planned to pay 1.2 billion Swiss francs (\$779 million) to replace the 11-plane fleet.

Swissair said it agreed to buy 6 of the MD-11s and had an option on 15 more. The carrier, however, left open the possibility that the remaining 5 DC-10s might be replaced by 747s, made by Boeing Co.

The airline said it chose the U.S. plane rather than the rival A-340 of the European consortium Airbus Industrie because it better met the Swissair requirements and would be able to enter service by 1990.

Robert Staubli, the president, said the airline had not yet decided whether the planes would have engines made by General Electric Co. of the United States, by the Pratt & Whitney unit of United Technologies Corp. or by Rolls-Royce PLC.

Mr. Staubli said Swissair planned to replace the fleet of 11 DC-10s by 1992 at the latest. He ruled out the possibility that Swissair might eventually choose A-340s. "We cannot afford to operate three different types of aircraft," he said.

BUSINESS PEOPLE

Swatch Executive Adds International Time Post

By Arthur Higbee

International Herald Tribune

Jacques Imiger, already president of the Swatch U.S. SMH U.S. and Omega watch companies in the United States, also takes over this week as president of International Time Corp.

Both Swatch U.S. and SMH U.S. are subsidiaries of SMH, Switzerland's largest watch company, formally known as the Société Suisse de Microélectronique et d'Horlogerie. This week, SMH U.S. acquired International Time for an undisclosed sum from Times Corp.

International Time is the exclusive distributor in the United States of Tissot watches, made by SMH. So now SMH will be distributing its own watch.

Mr. Imiger, 48, has a lot of brands to sell. In addition to Omega, Swatch and Tissot, his firms handle Longines, Rado, Hamilton and Mido.

Mr. Imiger, who came to the United States from Switzerland in 1985, is credited with revitalizing Omega. Then he helped to begin Swatch. As Swatch's world marketing strategist, he told The New York Times, "we launched Swatch in 18 months in 18 countries."

Despite all his titles and the watches on his wrists, Mr. Imiger said he was not always a "watch guy." He was in consumer products with Colgate, Lever Brothers, Nestlé and Becton.

"I looked at watches in a different way, and that's why they hired me," he said. "Swatch was sold not as a watch but as a fashion accessory. We revolutionized the whole watch market."

Applied Biosystems, of Foster City, California, said that Sam Eletr, its founder and chairman, had resigned "for personal reasons." The company is the leading manufacturer of instruments and chemicals used to synthesize DNA, or deoxyribonucleic acid, the material that controls genes. It said last week it expected third-quarter sales

to be relatively flat because of unexpectedly weak orders in some European markets and delays in production of new software.

Mr. Eletr, 48, left a management position at Hewlett-Packard Co. to found Applied Biosystems in 1981. The company has acquired a top-of-the-line reputation in the rarefied world of biotechnology.

Britt Alkwas, a computer-line subsidiary of Texas Air Corp. based in Terre Haute, Indiana, has recruited Norman K. McInnis, a 30-year veteran of naval aviation, to succeed Bill Britt, the founder, as president. Mr. Britt, 60, has retired.

After leaving the Navy with the rank of captain, Mr. McInnis, 55, managed Royale Airlines of Shreveport, Louisiana, and Precision Airlines of Manchester, New Hampshire, before joining Britt.

General Motors Corp. has named Louis R. Hughes as vice president for finance at General Motors Europe, based in Zurich.

Mr. Hughes, 38, formerly held the same post at General Motors Canada, and from 1982 to 1985 was corporate assistant treasurer. In that role he was instrumental in setting up the joint GM-Toyota plant in Fremont, California. Mr. Hughes replaces Richard E. Durkin, 54, who has been transferred to the Detroit suburb of Warren, Michigan as finance director for Chevrolet, Pontiac and General Motors Canada, which now form a single manufacturing group.

SNB Financial Corp., of San Jose, California, said that Douglas McLendon has resigned as president and chief executive officer of the holding company and its San Jose national bank subsidiary to pursue other interests. It said the vice chairman, William Pfeiffer, will act as interim president and chief executive.

Noland Co., a Newport News, Virginia maker of industrial equipment, said Lloyd U. Noland Jr. would become chairman and chief executive officer, and Carl Watson

William Bratt Elected Head Of N.Y. Merc

New York Times Service

NEW YORK — William R. Bratt has been elected to a two-year term as chairman of the New York Mercantile Exchange, which trades crude-oil and other energy futures contracts.

A floor trader at the Merc since 1980, Mr. Bratt won 59 percent of the votes cast by the exchange's 743 members, easily defeating the Merc's vice chairman, Stanley R. Meierfeld.

Michael D. Marks, who had been chairman since 1978, stepped down to organize his own financial and energy information company.

Mr. Bratt, 41, said he hoped for a merger with New York's other futures exchanges, a long unresolved problem. He said he had been discussing this with the New York Commodity Exchange, which trades precious-metal futures.

would be president and chief operating officer. The two succeed Lloyd U. Noland Jr., who is retiring as chairman and president.

Triton Energy Corp., an oil and coal production and exploration company based in Dallas, said Thomas A. Goff had resigned as president. William I. Lee, chairman and chief executive, will take over the presidency until a replacement has been found.

Holco Mining Inc., a Pittsburgh-based supplier of bauxite, named John W.G. Gilby president and chief executive, succeeding Michael Jacol, who is retiring.

ADVERTISEMENT

CASIO COMPUTER CO., LTD.
(CDR)

The Board of Directors of Casio Computer Co., Ltd. has announced that shareholders, who will be registered in the books of the company on March 20th, 1987 (Tokyo time) will be entitled to receive a 5% gratis distribution of new shares.

Consequently the undersigned designated div. no. 25 of the CDRs for this purpose.

In Japan the shares are traded ex-bonus as from March 17th, 1987.

AMSTERDAM DEPOSITORY COMPANY N.V.
Amsterdam, 6th March, 1987.

Audi Expects 50% Drop In '86 Profit

The Associated Press

INGOLSTADT, West Germany — Audi AG, the West German automaker, expects to report a 50 percent drop in profit for 1986, the company's chairman, Wolfgang Habel, said Thursday.

In 1985, Audi earned 221 million Deutsche marks (\$120 million).

In a statement Thursday, Mr. Habel blamed the poor earnings performance on exchange-rate fluctuations, related declines in sales in some foreign markets and heavy start-up costs for the Audi 80 model.

Audi, the luxury car division of Volkswagen AG, plans to release its final 1986 figures on May 7.

Although it was not mentioned in Mr. Habel's statement, the company has been hurt by the recall in the United States of Audi 5000 models for alleged problems with automatic transmissions.

Mr. Habel said Audi's exports dropped 10.5 percent to 210,000 vehicles last year from 1985. Domestic sales rose 12 percent to 154,000 cars.

Audi's U.S. sales tumbled to 7,000 cars in the first two months of this year from 10,000 cars a year earlier. For all of 1986, U.S. sales fell to 39,800 cars from 74,061 cars in 1985, Mr. Habel said.

American Express to Sell 13% of Shearson to Nippon Life

The Associated Press

NEW YORK — American Express Co. has agreed tentatively to sell a minority stake in its Shearson Lehman Brothers Inc. unit to Nippon Life Insurance Co. of Japan for \$530 million, American Express said Thursday.

The transaction, which initially was reported in the Japanese press on Wednesday, would give Nippon Life a 13 percent stake in Shearson Lehman.

In 1986, Shearson Lehman accounted for nearly a third of American Express's revenues.

If approved by the American Express board and financial regulators, the transaction would be the latest in which Japanese investors took a major stake in a U.S. investment firm.

In the biggest such transaction so far, Sumitomo Bank of Osaka last year entered into a limited partnership with Goldman, Sachs & Co., investing \$300 million in the New York investment bank. In that transaction, Sumitomo agreed not to acquire a controlling interest in Goldman Sachs in order to meet

federal restrictions against banks owning securities firms.

In addition to the sale to Nippon Life, American Express was continuing to evaluate a variety of strategic alternatives for Shearson Lehman, the company said in a statement.

Those alternatives included "expanding Shearson Lehman's capacity to meet international competition and broadening the unit's access to capital, which could indicate that American Express planned a public offering of stock in Shearson."

"All the courses of action under study reflect the continuing integral role of Shearson Lehman in American Express's worldwide financial services strategy," the company statement read.

A definitive agreement on the sale of the stake is subject to approval by the American Express board and Japan's Ministry of Finance. The board has a regular meeting scheduled for Monday.

American Express stock rose 12.5 cents to close at \$78.75 Thursday in trading on the New York Stock Exchange.

Texaco Requests New Texas Trial

The Associated Press

HOUSTON — Texaco Inc. has asked a Texas appeals court for a new trial in its litigation with Pennzoil Co., arguing that Pennzoil did not fully comply with the court's order that reduced damages against Texaco.

The motion, filed Wednesday, says Pennzoil improperly relied on Feb. 24 to the First Texas Court of Appeals' reduction in punitive damages to \$1 billion from \$3 billion. The court upheld \$7.53 billion in actual damages against Texaco for interfering with Getty Oil.


In Texas, the plaintiff must agree to the reduction or the defendant can have a new trial.

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New Issue This advertisement appears as a matter of record only March 20, 1987



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New Issue These Bonds having been sold, this announcement appears as a matter of record only. March 1987



Japan Synthetic Rubber Co., Ltd.

Tokyo, Japan

DM 100 000 000.-

2 1/2% Bearer Bonds of 1987/1992 with Warrants

Unconditionally and irrevocably guaranteed by

The Industrial Bank of Japan, Limited

Tokyo, Japan

Issue price: 100 %	Interest date: March 19
Repayment: March 19, 1992	Subscription Right: Each bond in the principal amount of DM 5 000.- is provided with one Warrant.
	From June 2, 1987 on 853 Shares of Common Stock of Japan Synthetic Rubber Co., Ltd. can be subscribed for each Warrant at the current subscription price of ¥ 492 per share.
Listing: Frankfurt (Main)	

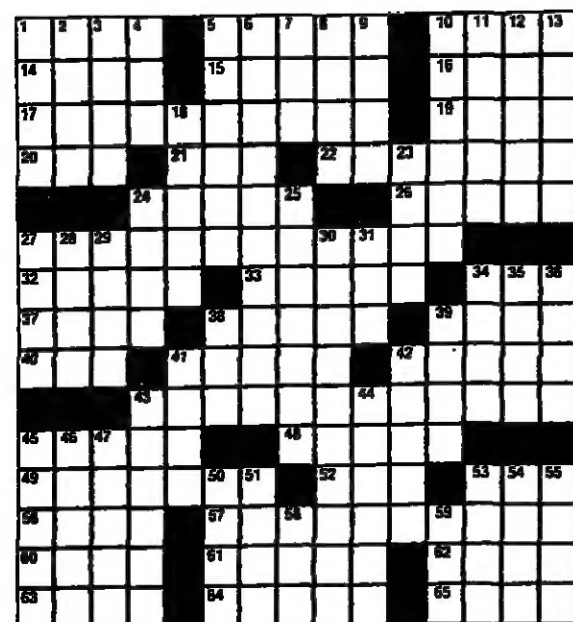
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BHF-BANK (Schweiz) AG			



ACROSS

1 Start of a Milton quote re cales?
5 Furnish
10 A certain crown
14 York or Murphy
15 Simon's "Plaza"
16 "— you noblest English"
17 Makes unclear
19 Something to pitch
20 Soak timber
21 A way to stand
22 L. Smith's "Fruit"
24 Sabu's
26 Rose oil
27 Quote: Part II
32 Petrarch's love
33 "The Rosary" composer
34 Blarney-stone kisser's gift
37 Icky stuff
38 Inverted V
39 Collapsed
40 Pitcher
41 Clemens, e.g.
42 Black or Valentine
43 Nomothers
45 Quote: Part III

DOWN

1 Asgard dweller
2 "Pinafore" lass
3 W. German river
4 Pronoun
5 "Stalag 17" event
6 Set of four
7 Out, in Edam
8 Residents of
9 Gnat or rat
10 Eire staple
11 In re
12 Calcutta carriage
13 Script direction
14 Bride, in Bari
23 Actress Muriel
24 Raced
25 Global apex
27 "— Ala, Soviet city
28 Secular
29 Certain
30 Comes to pass
31 Thurber was one
34 Celebration
35 Eden's earldom
36 Flex
38 Lone Eagle's monogram
39 Zeus and Jove
41 Gnu homophone
42 Curl the lip
43 "— was a gardener..."
44 City ENE of Nantes
45 Footloose one
46 Expiate
47 Delt
50 Film dog
51 Thailand, once
52 Type of grape
54 N.J. borough
55 Redact
58 Evian, e.g.
59 Turn left

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DENNIS THE MENACE



* I THINK THE BABYSITTER WENT HOME. I DON'T KNOW HOW SHE GOT UNITED.

JUMBLE

Unscramble these four Jumbles. One letter to each square, to form four ordinary words.

CHOPE

GATEA

AMMAND

LAGYAX

ANSW: "THAT'S"

Yesterday's Jumbles: AGONY ENACT BUCKLE NOBLE

Answer: What her companions called that stupid hen — A BIG CLUCK

WHAT THE VICTIM THOUGHT WHEN THE ROBBER STUFFED HIS MOUTH WITH A DIRTY CLOTH.

ANSW: "THAT'S"

ANSWERS TOMORROW

ANSW: "THAT'S"

ANSW: "THAT'S"

ANSW: "THAT'S"

ANSW: "THAT'S"

ANSW: "THAT'S"

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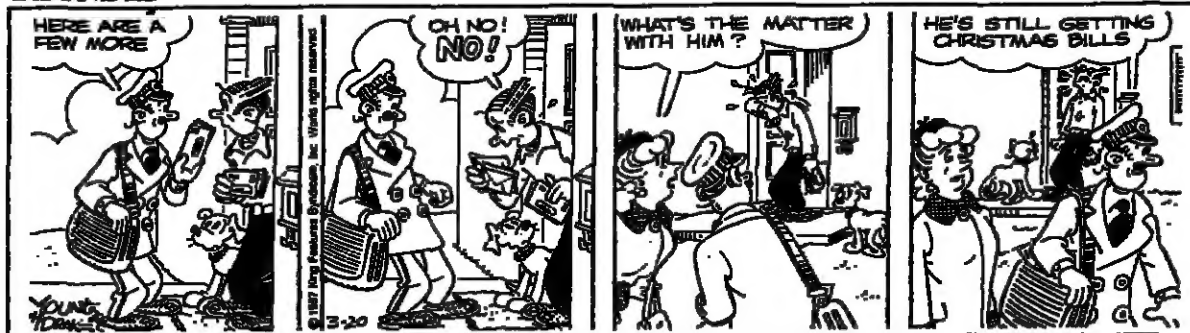
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ANSW: "THAT'S"

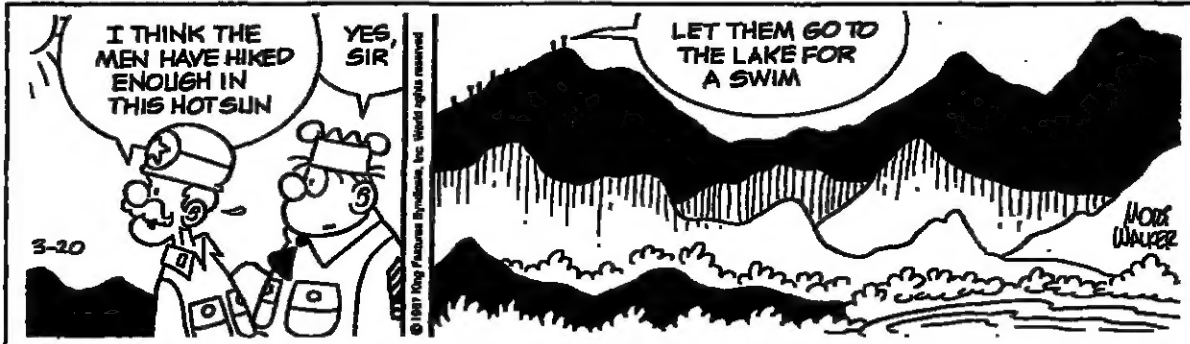
PEANUTS



BLONDIE



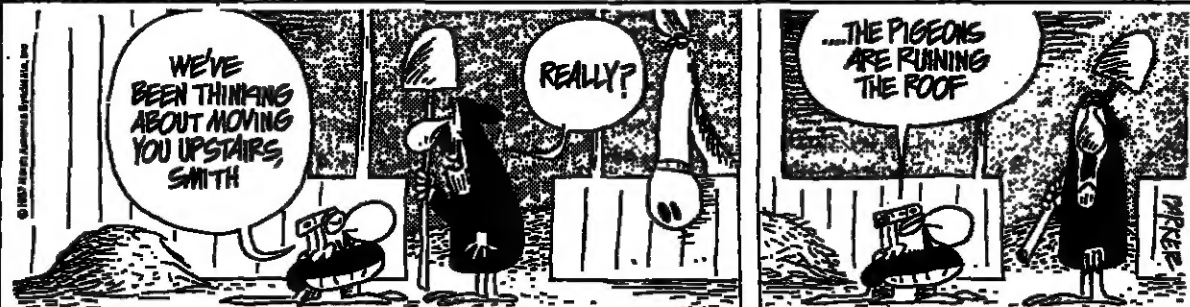
BEETLE BAILEY



ANDY CAPP



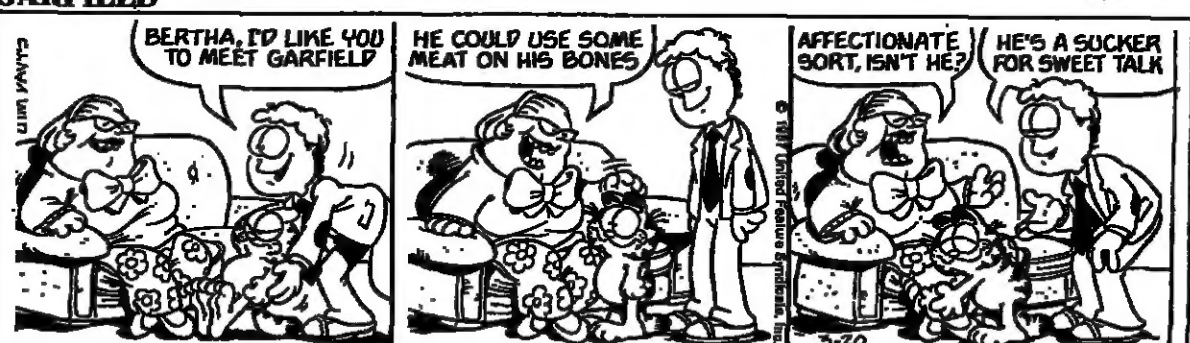
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BOOK BRIEFS

ROBERT GRAVES: The Assault Heroic 1895-1926, by Richard Perceval Graves. Elizabeth Sifton Books-Viking, 40 West 23rd Street, New York, N.Y. 10011.

In recent years Robert Graves has enjoyed new popularity as a novelist (thanks largely, no doubt, to the television adaptation of "I, Claudius"), but his poetry, if its absence from the bookshops is any guide, has fallen out of fashion. No matter — his time will come again. The best of his poems are magnificent, and almost all of them are alive and kicking.

This doesn't necessarily make him an ideal subject for a biography. He once wrote an admirable poem called "My Name and I" about the contrast between the identity imposed by society, the legal label fixed on at birth, and the inner self, "illegal and unknown." There is a gulf between them, and there is a gulf between the ascertainable facts of an artist's career and the private world in which his art takes shape.

We still want to read the lives of artists, even so, and Richard Perceval Graves, the poet's nephew, is not the first biographer of Graves to take the field — a life by Martin Seymour-Smith appeared five years ago. But apart from disagreeing with many of Seymour-Smith's conclusions, Graves has undertaken a much fuller study, one that enjoys the advantages of intimate family knowledge and access to previously unexplored family papers.

Graves tells his story straightforwardly and unapologetically; although there is no doubt a clever book on Graves waiting to be written, it is hard to imagine one that enters into his spirit with keener sympathy or more intuitive understanding. (John Gross, NYT)

THE GREAT WAR IN AFRICA, 1914-1918, by Byron Farwell. W. W. Norton & Co., 500 Fifth Avenue, New York, N.Y. 10110.

When the guns of August 1914 signaled the outbreak of World War I, it was naturally assumed that the war must embroil the African colonies — just why was less certain.

Many colonial administrators, however, cherished the hope that the colonies would avoid the fighting. German proconsuls, especially, foresaw that the Allied forces would eventually outnumber them. But that was not viewed as a deterrent by the German high command. Another worry, less openly expressed, was that a fight among whites could undermine colonial authority. As one general later wrote: "Everyone connected with the administration or colonisation believed that the tradition of inviolability of the white man must be maintained if a few hundred whites were to

continue to impose their authority [on] many thousands of blacks."

Still, despite these doubts and reservations, the war came to Africa — a war that differed drastically from the static trench warfare of the Western Front. It was a war of mobility, pitting small units against one another, in which coping with the bush, the insects, violent weather and tropical diseases was often a more daunting challenge than the bullets or shells of the foe.

It was in several ways a groundbreaking war, sea largely out of developed dozens of exotic products — a forerunner of what was to come in World War II. The German Schutztruppe was, according to Farwell, "the first racially integrated modern army," and it was also the most successful in a far-flung theater that featured isolated and limited triumphs of arms. The white colonials, especially South Africans of Boer descent, began with a tendency to underestimate the fighting qualities of black "askaris," a misconception were corrected by events.

Within its limits, which are those of straight-forward military history, "The Great War in Africa" is informative and often lively reading. In war, as this book shows, the real story is usually the astonishing willingness of human beings to sacrifice and endure in pursuit of goals far from obviously proportionate to the blood and treasure they cost. (Edwin M. Yoder Jr., WP)

JOHNSON V. JOHNSON, by Barbara Goldsmith. Alfred A. Knopf, 291 East 57th Street, New York, N.Y. 10022.

In Barbara Goldsmith's reconstruction of the lives and litigation of the Johnson family — the billionaire baby-powder Johnsons, father and son — two real-life personalities come forward who happen not to be the most famous in the story. The case unfolded last spring in Manhattan Surrogate's Court during a four-month trial that ended in a settlement.

The one sensible person is not a blood relative — Martin Richards, a theatrical producer, who is married to Mary Lea Johnson, the oldest daughter of the late J. Seward Johnson. Mr. Johnson was heir to the Johnson & Johnson pharmaceutical fortune. When Richards speaks for his wife and the other grown-ups, contesting their father's will, he sounds reasonable.

By contrast, the least pleasant person in Goldsmith's version is Nina S. Zagat, a lawyer who appeared to be in business for herself at the same time that she worked for one of those expensive New York law factories. According to the evidence that came out in court, she did things they could hardly have taught at the alma mater, Yale Law School. Zagat was personal lawyer and co-conspirator of the will with the widow, Barbara (Bessie) Johnson, who was hired as a chambermaid and became Johnson's third wife.

The most ironical line in the book reads: "Nina Zagat walked away with the booty prize, \$1.8 million." Instead of eventually paying about \$30 million in executor and trustee fees, Zagat, who had written herself into the will while the Johnson patriarch was dying, wound up with that measly \$1.8 million.

Surprisingly, the book lacks an index, without one, it is less definitive. Stylistically, Goldsmith brings herself into the story and often allows her tape recorder to show. Nevertheless, "Johnson v. Johnson" — and lawyers v. lawyers — is a lively tale. (Herbert Mitgang, NYT)

Solution to Previous Puzzle

SHAD TESLA CALF
FIRE OGGES OLIO
ALMS EARTHQUAKE
LOATHING CURSES
GRIN ECLAT
GEORGE HOISTED
REDY CLAUDE ILE
ANDS CHORD IDOL
PRO ROOST AMAPA
TENSILE SAMPLE
TSARS BOOB
ACUMEN TRAITORS
SAMANDREAS ERJE
STIR EERIE NENE
NOSY REIDS TSKS

BRIDGE

By Alan Truscott

IN BRIDGE as in life, some have to work harder than others. The team which first had the North-South cards shown in the diagram had no trouble in five clubs when a diamond was led. South was able to take the free finesse of the queen and finesse the spade queen, losing eventually a heart trick and a trump trick.

In the replay, after the bidding shown, West found a safer opening lead, the spade queen. South did not know, of course, that the heart layout was favorable for him so that a finesse of the jack would allow the time to score.

East's spade king was taken with the ace, and a club to the ace revealed the bad trump split. South led to the spade queen, ruffed a spade and returned to the trump queen to ruff his last spade.

East overruled and tried the heart queen. South won with the ace, drew the missing trump and, with little hope, led a low heart. He was surprised and pleased to find that he had made the contract and earned a standoff on the deal, for if East won with the ten he would have to play a fatal diamond into dummy's ace-queen. In practice, West saw this coming and put up the heart king, but that was equally fatal.

Neither side was vulnerable. The bid:

West: 1♠, 2♠, 3♠, 4♠, 5♠, 6♠, 7♠, 8♠, 9♠, 10♠, 11♠, 12♠, 13♠, 14♠, 15♠, 16♠, 17♠, 18♠, 19♠, 20♠, 21♠, 22♠, 23♠, 24♠, 25♠, 26♠, 27♠, 28♠, 29♠, 30♠, 31♠, 32♠, 33♠, 34♠, 35♠, 36♠, 37♠, 38♠, 39♠, 40♠, 41♠, 42♠, 43♠, 44♠, 45♠, 46♠, 47♠, 48♠, 49♠, 50♠, 51♠, 52♠, 53♠, 54♠, 55♠, 56♠, 57♠, 58♠, 59♠, 60♠, 61♠, 62♠, 63♠, 64♠, 65♠, 66♠, 67♠, 68♠, 69♠, 70♠, 71♠, 72♠, 73♠, 74♠, 75♠, 76♠, 77♠, 78♠, 79♠, 80♠, 81♠, 82♠, 83♠, 84♠, 85♠, 86♠, 87♠, 88♠, 89♠, 90♠, 91♠, 92♠, 93♠, 94♠, 95♠, 96♠, 97♠, 98♠, 99♠, 100♠, 101♠, 102♠, 103♠, 104♠, 105♠, 106♠, 107♠, 108♠, 109♠, 110♠, 111♠, 112♠, 113♠, 114♠, 115♠, 116♠, 117♠, 118♠, 119♠, 120♠, 121♠, 122♠, 123♠, 124♠, 125♠, 126♠, 127♠, 128♠, 129♠, 130♠, 131♠, 132♠, 133♠, 134♠, 135♠, 136♠, 137♠, 138♠, 139♠, 140♠, 141♠, 142♠, 143♠, 144♠, 145♠, 146♠, 147♠, 148♠, 149♠, 150♠, 151♠, 152♠, 153♠, 154♠, 155♠, 156♠, 157♠, 158♠, 159♠, 160♠, 161♠, 162♠, 163♠, 164♠, 165♠, 166♠, 167♠, 168♠, 169♠, 170♠, 171♠, 172♠, 173♠, 174♠, 175♠, 176♠, 177♠, 178♠, 179♠, 180♠, 181♠, 182♠, 183♠, 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